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In a symposium on music in adult and extension education, many noted speakers contribute their ideas and concern for reaching people musically, in all phases of life and even in inaccessible rural areas, through different uses and presentations of music. Federal funds increasingly are making the arts and music available to more people, yet many people lack the understanding to appreciate music. Musicians are not encouraged financially and academically even though with increasing leisure time there is a real need for the enjoyment of music and other arts. With the idea that music influences society, quality courses should be geared to appeal to all levels of interest, to make the amateur knowledgeable and to provide continuing education for the professional. (A list of symposium participants and their musical affiliations is included.) (jf)

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PROCEEDINGS
Of The Second
NATIONAL SYMPOSIUM ON MUSIC IN ADULT AND EXTENSION EDUCATION

Sponsored by
The University of Wisconsin Extension Division
Madison, Wisconsin

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PROCEEDINGS

OF THE SECOND

NATIONAL SYMPOSIUM ON MUSIC IN ADULT AND EXTENSION EDUCATION

Edited by

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Sponsored by

The University of Wisconsin Extension Division

The University of Wisconsin

Madison, Wisconsin

May 17-18, 1965

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INTRODUCTION

The University of Wisconsin Extension Division sponsored this Second National Symposium on Music in Adult and Extension Education on the Madison campus May 17 and 18, 1965 in an effort to explore in detail the issues and needs confronting this field.

The theme of the symposium, "Obligations of Colleges and Universities for Continuing Education Programs in Music," served to direct discussion and thinking as the following areas were explored in relation to the theme: (1) Community Cultural Life; (2) Mass Media; (3) Influencing Curricular Structuring; and (4) Instructional Offerings.

These proceedings include the papers presented before the symposium as well as the discussion statements of the resource persons discussing each area.

The ideas, viewpoints, conflicts, controversies and issues recorded here can serve to challenge the music profession in meeting the great potential music has in adult and extension education. It is hoped that this material will serve the development of thinking in this broad, new and expanding field.

THE MUSICAL ARTS IN AMERICAN LIFE

by

Harold Taylor

Educator, Author, former President Sarah Lawrence College, Bronxville, New York

The United States has the money to support anything it really wants to - old age pensions, foreign aid, moonshots, cancer research, hospitals, schools, education and, if it really wants to, the arts. In the long run, the question of whether we support one thing or another depends on whose interests are being served in the electorate and what arguments are made for or against the matter in hand. Foreign aid, it is argued, will win friends in the cold war, defeat communism. Or not. It will help the under-privileged in other countries, and the privileged should provide such help. Moon shots will improve our prestige, show the world we are technologically better than the Russians, explore space. It will also keep occupied a new sector of American industry.

The arts will do what? Nothing much except to enrich our lives and make them worth living, which is not, as yet, considered to be a compelling argument before Congress.

It is worth noting that the argument made for federal aid to education was originally the one about national security. Education was alleged to be part of our system of national defense, which in a way it was, and is, since you can't build a modern military force without educated men. But the argument was made mainly as a way of passing Federal aid to education through Congress by making it part of the Cold War. Support for science and technology to increase our supply of technical manpower, support for counselling so that potential scientists and technologists could be spotted and guided, support for foreign languages to supply manpower for service abroad, all these could be certified as links in the chain of military security.

A secondary argument related to the first held that our educational system had to keep pace with the Soviet system. If their young people at the age of sixteen or seventeen knew fourteen academic subjects, then we could not be secure unless ours did too. If the Soviets could orbit space vehicles before we did, then this was a threat to our eminence in science and technology, a blow to our prestige and, again, a threat to our security. Therefore, more money for science and technology, more academic subjects in the school curriculum, more testing and searching for scholastic talent. The National Defense Education Act was the result. Education had been rewarded for its contribution to military security.

I have never believed that this was a good argument, since it is based on a false premise. Education should be supported because it ennobles and enriches the lives of all who are truly educated. It also helps to supply the manpower for the conduct of society's business, but that is its use, not its purpose.

However, my knowledge of the scarcity of funds for education overcame my initial resentment of the fallacious reasoning of the Act and, on the accession of

Francis Keppel to the Office of Commissioner of Education, some of us suggested that Commissioner Keppel might declare English to be a foreign language in order to qualify for sufficient funds to enable the educational system to teach it to American children. I have now determined that, if necessary, I would argue that support for the creative arts is in the interests of our military security, secure in the knowledge that the first thing a Government subsidized playwright is likely to do is to write an anti-war play or a satire on the military establishment.

Over the past year, however, a remarkable shift in the argument has occurred, and one which is too little noticed. Federal aid to education has been argued as a necessity for making real our promise of equal opportunity for all. Federal subsidy is necessary, says Mr. Johnson, because we cannot allow our country to deprive half of its children of their right to education simply because the states either cannot or do not spend the money necessary to provide it. Legislation having to do with poverty, civil rights, education and the arts is now on a new footing. Federal funds and legislation are necessary, say the political leaders, in order to cure the evils of poverty, discrimination, unemployment, lack of opportunity and cultural poverty. The shift in the argument has accomplished, with the aid of an extraordinarily vigorous and determined President, in a year and a half, what many of us have been arguing for a lifetime.

The conception on which this new legislation rests is peculiar to the United States. I have just returned from a visit to the Middle East, where I spoke at the universities in Istanbul, Ankara, Thessalonike, Athens, Tehran and other places. There I found an unusually sharp distinction made by the members of the intellectual community and by the political leaders, between the university as a sanctuary for the elite families whose children were able to go on a specially selected basis, and the American conception of the university as an institution designed to serve the changing needs of a developing society. When I spoke of our Land Grant Colleges, I found myself in the center of the most serious issue faced by the people of these developing countries. When I spoke of the way in which we in this country had tried to solve our cultural, educational and technological problems, I found it almost impossible to engage my colleagues of the developing countries in a concern for reforming their own institutions in order to meet the needs of their society.

What does the University of Tehran do about the areas of its country untouched by any kind of teaching, and the fifteen thousand villages where there are no teachers and no schools? What is the model according to which one can plan a new society using education as the chief instrument for the changes which must be induced? How do you move from a feudal situation into one of a more democratic kind where each person can gain some kind of entrance to his own society?

The central conception of education in the United States, when one analyzes what it means in world terms, is the progressive idea of education as an instrument of social change, education as an instrument through which a society can be created and reformed. The solutions to social problems are to be found through the brains of the universities rather than through the dictates of Governments.

On my return to this country, I found a dramatic contrast in the way in which the university community has begun to take its responsibility in matters of foreign policy. Here the students and faculty alike insist on debating public issues, including wisdom of our policy in Viet Nam. Through such debate, the tradition of the university as the spokesman for the citizens, as the main element in the formation of public policy is once more coming into focus and is once more reviving the strength of its former role.

However, when we look at the place of the arts in relation to some of the problems which the land grant institutions were designed to solve, we find less spectacular progress. In his The Uses of the University Clark Kerr, of the University of California, presented an analysis of the way in which the big university in contemporary America is organized. The analysis was based on his own experience as an administrator of higher education. In his book Mr. Kerr described the factors in contemporary America which the university must take into account. In presenting the variety of needs, from the state legislature, from industry, from agriculture, from the federal government for scientific and technological research, Mr. Kerr noted in passing that the creative arts were on the whole neglected on the campuses. Among other things neglected on the campuses were the students. "The campuses are full of walking wounded", said Mr. Kerr.

Having said this, Mr. Kerr seemed content to leave it to the pressures of students and of artists to force attention to the needs of students and the arts. Having made his analysis, he walked away. The great university, said Mr. Kerr, is the one which adapts itself to the needs of existing groups. The university President who will give the greatest leadership in contemporary education is the one who can mediate all the forces operating in the knowledge industry, and industry which manufactures knowledge for the consumption of a variety of customers. The university President, in Mr. Kerr's analysis, has thus turned into a combination mediator, manager, real estate agent, mayor, and general messenger boy.

But the real question is, what role does the university have in enhancing the quality of the life of the citizen? Is the student simply someone who, having been supported by his family and by the amenities of the state services, comes to school and college to be trained in marketable skills? Who is responsible for quickening his imagination, deepening his sensitivity, increasing the acuity of his intellect? Does the university have an obligation to those aspects of his life which have nothing to do with his service to the state, or with his adaptation to the national purpose, but to the total development of himself as a person?

That is the philosophical and practical question. It is a question which underlies much of the protest in which the California students are now engaged. I cite the Berkeley situation as one of neglect; a situation where other national needs are met, but not the need of the students for experience with the arts and with good teaching.

The matter has been brought to sharper focus by the publication of the Rockefeller Report on the Performing Arts in America, which adds another to that set of documents that have been produced over the past twenty-five years on the state of the arts in America. In these documents the situation of the arts is usually deplored, the economic agonies and the cultural stupidities of the commercial theatre are described, the corrupt state of television is once more put on display. The fact that dance and ballet are bankrupt in most communities is discussed again, as well as the fact that out of every ten actors in Actor's Equity nine are unemployed, the average salary of employed actors is $2000 a year, orchestras and operas are ridden with deficits and supported by the wealthy few, and the only sizeable money in the whole field of cultural values is for building cultural centers, of which there are now 67 either completed or in construction across the country in the past two years. Even Washington, one of the most culturally deprived areas in the United States, has begun to ask us for help in constructing a cultural center. Why we citizens from other parts of the country should be supporting the citizens of Washington when they have all that money just around the corner in Congress is a question that Roger Stevens has not yet explained.

The sharpest focus I can give this matter is one set by Jules Feiffer. In a review of the book, Creative America, in the February 2, 1964 Herald Tribune Book Week, Feiffer was concerned with what he called the development of the social arts and the creation of light bulbs and bottle caps on one side and poets and painters on the other side, and the fact that "we have not been able to create a prevailing sense of culture -- an atmosphere in which the individual arts are not only allowed to endure against the tide but to grow."

Mr. Feiffer goes on to point out that in "our utilitarian arts we seem to have reached the point of no return where telephones have been invented that can't be dialed, beer cans that can't be opened, and jobs that require no people. The corresponding section in the creative field is to invent cultural centers that have no culture -- a logical maneuver in the growth of the only social art we have yet discovered, it is self-destruction."

Mr. Feiffer then says: "The concept of the concentrated cultural zoo, divorced neatly from our real lives, is an increasingly popular one. While the rest of our landscape uglies up we are anxious to build a place (some place) that is pretty, an official pretty, a pretty we can go to, pay a dollar to, come home from, and say: 'Yes, I have seen pretty. It is there.' The more ugly life gets outside our windows the more anxious we are to contain beauty elsewhere, a tree inside a fence, a bird inside a sanctuary, an artist inside a zoo. Aware of our impulse mainly to destroy, we cage those things we think it desirable to save. What we leave on the outside is show business -- portraits of lonely artists discussing their alienation in full color picture books or with David Susskind on television."

When the issues are studied in the context of criticism of the kind Mr. Feiffer makes, one discovers that the universities have neglected one central aspect of their public duties -- that of enhancing the personal lives of their students and the citizens of their community.

The information of the Rockefeller Report, when summarized, indicates that there are now 40,000 theatre organizations in the United States, 1,401 symphony orchestras, 754 opera groups, 200 dance groups, and there are now $400,000,000 being spent each year by the general public for admission to dance, theatre and music. As the report points out, this amount of money is a little bit more than what we pay for admissions to football and baseball.

There are more than a hundred bills on behalf of the arts which have been introduced into Congress, and as you know we are in the beginning phases of a major discussion of the role of the Federal government in supporting the arts. August Heckscher's brilliant service to President Kennedy raised the entire level of Governmental concern. It was the first time that any President had felt the need for advice in matters of culture. After that episode in our cultural history, the appointment of a National Advisory Council on the Arts as recently as this past March is another event whose significance has largely gone unnoticed.

The arguments now made are different from the ones made for the support of our scientific and technological establishments by federal funds. The argument is now made by many persons talking before Congress that since we have developed such an enormous potential for industrial, agricultural, scientific, and technological growth through the funds we have spent for research in these areas, therefore we must give comparable aid to the other sector of the American community - the sector occupied by the arts. This is a harder argument to make, since the consequences of spending money for the extension of the arts into American life are much more difficult to assess. There are too many people like Congressman Rooney who deter much of our cultural exchange program from flourishing, and who look at any spending of money for the arts as in some way a sin. The people who paint and sculpt and compose music are simply lazy. They should be getting their own money. There are many ways in which any clean-cut American boy can become whatever he wants to become. If he is crazy enough to want to be an artist instead of an astronaut, let him try. But don't give him tax-payers' money. I think it is not without significance that the first amount of money being spoken of for the Arts and Humanities Foundation is $16, 000,000 for the entire cultural apparatus of the United States.

Those of you who are skilled in these matters will know that even though Federal money is labeled for poverty, it is possible to fight poverty through an adroit use of the arts. I believe that where ever money is available for education it should be available for the arts. I also believe that it will be available only when the arts are taken seriously by the educators. In other words, one argues for the role of the arts in American life on the basis of its central place within the educational system as a whole.

It is very important to take a hard look at why we are arguing for increased support of the arts through the universities. Let me point out where the sources of support already exist. Grouped among the cultural institutions of New York City are a number of quasi-commercial enterprises. The New York Philharmonic and the various orchestras and theatre companies which have formed organizations are supported by budgets which can at best supply about 50 to 60 percent of the necessary funds through ticket-sales. The rest is raised in annual fund-raising campaigns from a moderately limited group of persons who, for various reasons and including the very best of reasons, a love of music, wish to devote themselves to the support of the organization.

As we look at the institutional support for symphony orchestras, for opera, for ballet, for good theatre we find this is the basic pattern which has evolved in America without anybody planning it that way. It is an extension of a free enterprise attitude. One begins something, whether it be music or poetry or anything else, and then one looks for what support one can get. As the cultural life of the country has advanced with a speed which one could not have predicted even fifteen years ago, the conventional mode of institutional support has become obsolete for carrying out the duties and responsibilities which this country has assigned to itself.

This has been a glaring fact in the theatre for many years. Periodic surveys are done on the horrors of the situation. The number of theatres available in New York City becomes less year by year. The possibility of great theatre decreases year by year through the sheer economics of the theatre situation in New York. The concept of Lincoln Center was to put huge sums of money into buildings and assume there would be something to put into them. At the same time there is no place for the young playwright except down in the Village to develop new plays, to collect around himself a group of actors and directors and producers, to develop new forms in the musical theatre, to do so much that needs to be done.

We do not have institutional support for the theatre, music and dance on a national scale. I might say in passing that Martha Graham has not taken a national tour of the United States for fifteen years, although she has gone abroad, to Japan, to the Middle East and to everywhere but Russia with her company. Her Company has been supported on those tours by a slim budget from the State Department. Miss Graham has cared to extend her art into the world and to represent her country at great personal sacrifice to her own comfort and her career here. On the other hand, here in this country for the small amount of money necessary to present what is one of the most original forms in the musical theatre and in dance theatre that has been developed in the Western world, we somehow do not have the institutional means by which Miss Graham's art can be presented to the American people.

As one analyzes the existing institutions through which the arts may flourish and by which new attitudes can be engendered on the part of young people toward the development of the arts themselves, one is automatically forced back to the universities as the home of the arts in the future. What Jules Feiffer has been saying about the past attitude of citizens to the arts is true. We do tend to cage the things we think it the most desirable to save. The museum concept of art is still the dominant one. The opry house notion of the arts is still with us — you get dressed up and attend a performance, and we have not yet replaced it with the idea that art is a part of our everyday lives. Yet we can replace it if we want to.

There are encouraging possibilities. First we have the example of the University of Minnesota and the Guthrie Theatre, the alliance between the Association of Producing Artists and the University of Michigan, and the work of the live theatre at the University of California in Los Angeles, the musical season this summer run by Oakland University in Michigan. We have the experimental situations at Antioch and Sarah Lawrence College and other places where deliberately the arts have been brought in close proximity with the going concerns of the universities and colleges themselves. These kinds of things have been traditional for the University of Wisconsin in the field of extension education. In Wisconsin, without arguing the point, without even thinking about it, the attitude toward service to the State in the total dimension of the citizen's need is taken for granted. That attitude has grown enormously throughout the rest of the country during the past ten years.

As the political, economical and social forces have begun to move in the direction of support for cultural programs, we are going to find the universities playing the dominant role in the reshaping of new institutional forms through which the arts themselves can gain support. The Rockefeller report calls for a series of forty to fifty regional opera companies. The conception of basing the institutional form in a region, so that first-rate theatre, opera or symphony orchestras can gain support from an entire region, reduces the travelling problem of a big orchestra or opera company. At the same time, many more opportunities and excitements are created by the existence of a first-rate group in a region for which people can then take responsibilities. I see the university becoming the home of the arts just as it has been in the early years as the Land-Grant College is the home for agriculture, industrial development and scientific research. This seems to me to be indicated as the next phase in the life of the American universities.

Secondly, I see a new attitude growing on the part of a few educators in the field who agree that it is essential for the creative arts to be brought into the regular curriculum. We have segregated the arts, more often than not, into conservatories and theatre schools. Of course, there is no ballet within the university; one must study ballet with one of the ballet companies. There are a few private schools of modern dance. Connecticut College summer session, for example, is one place where modern dance, music and theatre are combined. When we look at the training of composers and the training of musicians we find this has never been tackled as an educational question. It has been put into a separate organized institutional framework. We have never really examined what we mean by the role of the musical arts or the creative arts in general in the education of young people.

It is for this reason that we now find that only one percent of the entire American population has ever seen live theatre, ever listened to a symphony orchestra in person, or has ever seen an opera performance. We have gone about it belatedly and backwards. It seems to me that if one wished to make good on the claim of the American idea that each person within the great society is going to have a chance to engage himself in the greatest experience in human life which have to do with the arts, we are never going to accomplish this until the creative arts are put directly into the middle of the curriculum of the high school and the university.

It is my judgment, after twenty years of experience with experimental programs at Sarah Lawrence and elsewhere, that it is utter stupidity not to include the musical arts, the theatre arts, and the visual arts as regualr elements in the curriculum of undergraduate students. Too many have the notion that only those verbal skills having to do with covering material in the social sciences, the natural sciences, mathematics and foreign languages are worthy of being used for the liberal education of young people.

All of us in this room have seen what happens to young people when they are introduced directly into one of the arts as participants, as composers, as singers, as players. I can still remember vividly what happened in terms of my own sense of self-discipline and my own joy in being alive when I reached that point in clarinet playing where I could actually sight-read scores with other musicians. There is a kind of respect which one gains from one's own talent by being included with others in an orchestra. There is a kind of discipline necessary for one's own thinking and attitudes and to oneself in playing the music the way it should be played. One finds many ethical, aesthetic and moral questions involved with the learning of an art in which the concept of self-discipline must immediately replace any notion of observation of external rule. The musical performance in itself becomes a means of personal expression which has many contributions to make to other parts of one's life which have nothing to do with music.

There are elements in the education of the young in the arts we can recognize. One of the first things we need to do is to get rid of the notion that only those subjects which are in the traditional curriculum are legitimate in providing a liberal education. As you look at the educational system from the perspective I am suggesting, you will find that students who love music, students who love to paint and to sculpt are systematically eliminated from the education program by the kinds of testing devices and the kinds of demands we make on the high school student for admission to the university.

We found at Sarah Lawrence College, for example, when we threw away all the rules for admission to the College which had to do with particular academic subject-matter and we admitted students who were instrumentalists or who had composed or who had written poetry, when we thought of them as persons with a certain talent which it was their responsibility to develop, we could collect one of the most interesting student bodies in the country. They were also very intelligent and, provided one does not make over-all subject matter demands and demands for a certain score on tests, one can find in a student body, comparatively unselected, some of the most engaging, exciting and interesting minds one could conceive.

If we are to have a viable culture in which the arts are as natural to our everyday life as science has now become or as our acceptance of science and technology has now become, we are going to achieve it only by introducing the musical arts, the theatre and the creative arts in general into the middle of the curriculum itself.

I see some indication in teacher organizations and in the kind of thinking and writing being done by the new arts councils that it is possible to coordinate the ideas for educational reform from the painters and sculptors along with the dancers and theatre people in a new combination of effort. I see a slight shift in attitude in the direction I am advocating. I think it is obligatory for those of us who have positions in the institutional life of our culture to find ways in which these educational ideas can be advanced. The persons who are to be educated must be given a chance to be educated in the aesthetic dimension of their lives.

Finally, I suggest that we reshape the structure of our argument on behalf of the values to which we are devoted. I will leave to others more directly experienced in the field what one does with the institutional instruments of mass media, the use of television, radio, magazines and other ways in which the university can extend its reach into the community at large. I will say that I learned a very great deal about what can be done in this field from my colleagues at the University of Wisconsin radio station, WHA. My own interests coincided with theirs in having more persons celebrate the general joy in life by hearing good music as much as possible. There are stations in this country, including the Pacifica Foundation stations, where engaging ideas about music are presented by the simple device of inviting composers and others to write for radio and television programs. Here the university is the center of the institutional life and extends itself into the city and the countryside. I recall speaking in Whitewater, Wisconsin, earlier this year. I was preceded in my address by a band which was to open the Fine Arts Festival there. I listened for half an hour to one of the most interesting, well-arranged and delightful events in music it has been my privilege to hear for a long time.

How was this possible? Because in that institution there were two or three people on the faculty who had a conception of what the arts would be in their natural setting. The orchestra's conductor called for Howard Hanson's "Festival Overture" to introduce the students to the kind of music which celebrated the fact we were about to begin a Festival in the arts. Not only that, but the conductor had chosen a new work by Gunther Schuller which had not yet been published. The students of the band had the excitement of finding a new work which they could not at first understand but which they came to enjoy and appreciate through the experience of playing it. Their audience, drawn from the community of Whitewater, shared in the general excitement.

I would like to conclude by referring to the philosophy of culture implied by Sir Charles Snow's idea of the two cultures, an idea which dominated most of the educational thinking in the West. In its briefest form, the philosophy holds that persons who are interested in the arts should know the second law of thermodynamics and scientists should read Shakespeare. I find it very difficult to make that argument to myself. Some of the persons who know most science are themselves poets and many of those who are poets are quite sensitive to the implications of science. How does one develop within the person this double respect for science and art without having to think of them in separate categories of human life?

Science is a natural and lovely enterprise in which everyone can become engaged. It is an enterprise appreciated by the whole of mankind. The attraction is not only in its practical uses, which of course are important, but in the intellectual excitement it produces for those who become involved in its pursuit. In this it is no different from the arts. The arguments we make to ourselves as leaders of institutions must realign themselves to this insight. W. H. Auden said in connection with a comment on poetry, "Both science and art are spiritual activities, not practical, whatever practical applications may be derived from their results. Disorder, lack of meaning, are spiritual, not physical discomforts; order and sense are spiritual not physical satisfaction. The subject and the methods of the scientist and the artist differ, but their impulse is the same, the impulse which is at work in anyone who, having taken the same walk several times, finds that the distance seems shorter; what has happened is that, consciously or unconsciously, he has divided the walk into stages, thus making a memorable structure out of what at first was a structureless flux of novelty."

The case for a revolution in our attitude to culture these days is contained in what Auden has said here. We who care about the arts and about the cultural life of the United States have the means at our disposal through the universities to make what we know available, not only to our students and to the people in our State but to the entire world. We are now moving toward a conception of culture which is based in regional entities, where the support of the artist and his future must come from the opportunity he has to compose for local music groups, to write for local theatre groups, to dance for and with people with whom he lives in his community. It is not going to be possible to send everyone for training in these arts to a conservatory or to New York.

We must rethink what we are doing within the institutional lives which we are now leading.

At every point we can find opportunities to induct the young into the situation of the composer, performer or creator, not merely in order to learn the skill of an instrument or to join a chorus in order to go on a world tour, but simply to sing, to compose, to play because this is a natural and attractive part of his life, of equal importance with every other aspect of his intellectual and personal development.

If we reconstruct education from this point of view, we can be assured that when the American student returns to his community from the university, he will carry with him ideas and attitudes which are bound to enrich the cultural life of that community. The next generation can and will replace the obsolete ways in which we now so haltingly support the musical arts in America. The school and the university are the source of culture, the university can be the creator of the new generation of artists and their audiences. The extension of the arts into the community is an obligation to which the universities owe their allegiance. If the universities fail to carry out that obligation, I see no other institution in contemporary America where the job can be done.

INTRODUCTORY STATEMENT

by

PAUL VAN BODEGRAVEN
Professor of Music Education and Chairman, Department of Music Education, New York University; President, Music Educators National Conference

Many of college representatives are in this symposium because they recognize that there is a growing change in the traditional role of colleges and universities. Educators have often been criticized for building empires. On the other hand, many times educators themselves have said that they are merely filling vacuums.

In the Rockefeller Panel Report there is a reference to this changing role. It says this: "the traditional role of the university in the arts has been to develop appreciation and understanding among its students. This role has greatly expanded in the years since World War II and many universities now find themselves involved in areas of experience that are quite new to them. Some have become homes for professional art groups and artists in residence. Almost all have discovered that their responsibilities as artistic impresarios offering more programs of higher caliber to their own and surrounding communities have grown mightily. Still others are attempting to strengthen their arts and humanities programs in an effort to maintain a balance between them and the burgeoning teaching and research programs in the sciences and to contribute to a greater public appreciation of the arts. Nor is this an end to the growth of the university's influence in our artistic life. Some colleges are now training professional performing artists, a responsibility that presents problems not only for the university but for everyone interested in the growth of the performing arts."

One of the key words in the theme of this symposium is "continuing." In my area of the country this term, "continuing education," has not been used as much in the Mid-West so that you may know precisely what it means. I have one definition of continuing education: "a university's continuing education is continuing study by adults which takes place on the university campus or elsewhere in the state and is planned and conducted by the university faculty and conference consultants." This does seem to leave enough scope for almost anything. Within the continuing education program there appears to be two growing emphases: one has to do with non-degree and possibly non-credit work, although in some instances it may also carry credit. The other is non-degree work oriented towards the professional.

A quote from the Ohio State Board of Regents' report refers to this latter type as follows: " Continuing education in various professional fields is a major need, and each institution of high education should give appropriate attention to serving its area and its special professional clientele with educational opportunities to upgrade professional practice, so that the doctor who has received his degree might be brought back for review of some of the things that have been happening."

Another writer, Neil Chamberlin of Yale, comments on the need for this type of continuing education: " The older a man grows the less professionally adequate he becomes. For a period, perhaps an extended period, he may compensate for this obsolescence of his professional capital by the experience he acquires on his job. As a specialized researcher in a laboratory he may come to know more and more about his subject. As an administrator he may acquire skills in dealing with other professionals. As a teacher he may develop competence in imparting knowledge to students. But the odds are yearly becoming greater that at some point in his career while he is still in his prime the subject he has researched, or the functions which he administers, or the body of knowledge he has to teach will have changed so greatly that his lack of current professional competence will stand revealed."

There seems to be also another definition of continuing education. When our division of general education at New York University found that I was to participate in this symposium, the assistant to the dean sent me a memo with some of the programs that they are offering with this statement: " I am sending you some information concerning our continuing education with music programs. You may be interested in knowing that registration for our music program has more than doubled in the past two years indicating an increased interest for non-credit music courses." He is interpreting continuing education as education designed for the non-professional and for non-credit.

DISCUSSION STATEMENT

by

James Wallace
Dean, School of Music, University of Michigan, Ann Arbor; Past President,
East Central Division, Music Teachers National Association

I would like to speak briefly on the advisability and necessity of integrating the creative and performing arts with the regular or basic college curriculum. This, it seems to me, is one of the many challenges for all music faculty members and administrators today. Faculty members and administrators will need orientation here, but it is the responsibility of the faculty member to carry on his creative activities as well as teach, and the responsibility of the administrator to see that both are done.

Another problem that we continue to face in many schools today is the matter of added costs to the student of music. In these schools the student elects courses in Theory, Music Hictory, English, Psychology and the like, and pays a tuition fee. But when the music major elects, in addition to these, his requirements in violin or voice or piano, he is "taxed" with an additional fee on the grounds that a music department "is an expensive operation" and the student should help carry the load. Yes, a music department, like a medical or dental school, is expensive to operate--but why should the student of music be discriminated against? Many talented students have been unable to train for the music profession because of the great cost involved.

A music administrator has an ever increasing obligation today in the selection of new faculty members. There was the day when the music profession seemed divided into two groups--the "professionals" and those who teach. The implication here was often--those who are not good enough to be "professionals" can teach the young musician. I feel that only the best should be hired as a teacher of music in our colleges. It is not at all impossible today to find--though it might take some wise and thoughtful "looking"--a happy combination of the two. I mean the fine person who can be a sensitive and dedicated teacher. This type of faculty member can bring great life to the campus and can serve as the perfect model for the young music student. Let me repeat that today we not only need the well qualified person who can teach, but in addition one who, through his background and experience, can perform or compose, and continues active in these creative areas.

These random thoughts seem to me today some of the real challenges that the administrator must be aware of and work actively with in an ever increasing way. The faculty makes the school, and each one of them should represent the field of education and the creative and recreative arts in the finest way possible. We must ever be mindful that performance is the heart and soul of our profession.

DISCUSSION STATEMENT

by

Theodore J. Shannon
Dean, University Extension Division, The University of Wisconsin, Member of Board of Directors, Center for Study of Liberal Education for Adults

The University of Wisconsin takes the widest, broadest possible definition into account for continuing education; we are part of a larger movement in continuing education. We are trying to launch a concept in the country, along with other extension divisions and agencies of public service, which will sustain the country at large. This is based on the assumption that there is a knowledge explosion developing in the United States. People who have finished their formal education will soon find themselves obsolete if they do not come back to school, or otherwise look to their own continuing professional education. The wider definition of continuing education would include the continuing education of people at all levels, in all conditions regardless of their previous level of formal education, regardless of age and circumstance. It ought to be viewed as necessary for professional people as well as for lay people who have finished their formal education. Regardless of how far a person has gone up the educational ladder, we ought to quit looking upon education as terminal. We must recognize that if they are to keep up with what we call the knowledge explosion and with new developments, people are going to have to actually dedicate themselves to perpetual education, lifelong learning as some call it. Therefore, it seems to me that we ought not to concern ourselves merely with credit education, but should include non-credit education as well. We ought to concern ourselves not only with the adult but with people of all ages.

In a responsibility for programs of continuing education, we must put some emphasis on the word "education." I do not mean now to appear to be slighting "continuing," but I think the word "education" needs extraordinary emphasis. What I mean is that it is not enough merely to increase numerically the numbers of exposures that people have to the artistic world and the world of performance. This amplification of experience by itself may or may not lead toward understanding, insights, and profit from the artistic experience. I think that if art educators (music educators more specifically) are indeed to make that kind of impact that Harold Taylor was talking about, if they are to bridge this dichotomy that C. P. Snow talked about (which in my judgement is mostly mythical but even as a myth has its own force on the operational world) we have to concern ourselves most particularly with the educational dimension of the experience. It is not enough to send out a string quartet. It is not enough to get out our very finest performers into the State of Wisconsin. It is not enough to attract people to our concerts and to our art gallerys. We must add that other significant dimension of making all of these experiences educational so that those people who come to our concerts, who view our art activities in our gallerys or studios, have some insight into that which they are looking at or hearing. We ought to remember that the arts are indeed complex and that a person ought not expect to understand at first brush or experience, or even at the first series of experiences, all the things that the artist and the composer are trying to indicate to him. Just as it is necessary to study philosophy in order to understand philosophical questions or to study physics to understand physics, I think it is necessary, too, to study the arts in order to understand them and to appreciate them.

When I say education, I am not talking merely about the traditional courses that we have had in music and art appreciation. I think sometimes these are too lightly given, oftentimes spuriously given as fillers in the curriculum. I do think that it is time for us to be unabashed about the offering of education concerning the arts, about actually being educated or undergoing education ourselves in the arts. We probably ought to get across to the viewing public and to the listening public the importance of some education in art appreciation and in the art experiences so that neither the sophisticated nor the pseudosophisticated individual who attends these functions is embarrassed about being educated. I think that with a generally sophisticated audience we ought to educate them in a sophisticated way. To me the main burden in continuing education and the main burden that we are faced with as educators in the arts is that being much more imaginative and dynamic about including this ingredient of education in the promulgation of the programs for the arts.

DISCUSSION STATEMENT

by

John E. Booth
Education Associate, Twentieth Century Fund, New York City

Much of the talk today has been on the indispensable role of the university in the future life of the arts in the United States. Indeed it seems to me that if the university fails to take hold of the job of stimulating and sustaining the arts in America, they may falter badly. But I fear we must ask if the university is ready to do this. Is it capable of doing this?

In discussing this whole problem, I must use the analogy of theatre because I do not know the music world. Some weeks ago I attended an excellent forum in New York City sponsored by the American National Theatre and Academy. But after one of the sessions there on the university and the theatre, I frankly came away with great misgivings. The university people there indeed assumed that the university had before it a dominant role in the stimulation of the arts in this country. But the tenor of the remarks of some participants frequently made me feel that if indeed they take over this role, the arts will be in a perilous state. The representative of one of the universities, for instance, felt that he would have a contribution to make but it must be aside from the professional community, it must be nearly all from within the university. Another man felt that the university must save the theatre during this terrible "infantilistic" (sic) period into which it has fallen. One troubling theme was the ready disregard of the New York (that is of the professional) theatre and its accomplishments and its professionalism - without, from what I could see, any adequate alternatives. Now, it is true, I am a chauvinistic New Yorker, but that is not the chief reason I object to the harsh treatment that the New York theatre gets at the hands of the university group.

As a matter of fact I do agree with Harold Taylor that the theatre in New York is in a disastrous state. After having done a study on government support to the performing arts abroad for the Rockefeller Brothers Fund report, "The Performing Arts: Problems and Prospects," I came back to New York with a particular sense of distress. We are a culturally poverty stricken nation compared to any place that I was in Europe. There is certainly more freedom in the theatre throughout Western Europe that I saw than there is in the United States, for our freedom is curtailed by the economic situation of our theatre. But, while I do consider that the theatre in New York is in a disastrous state, I would still not brush it off lightly. In the first place, the professional theatre still is the wellspring for creativity in the theatre in this country. We still have more dynamism in whatever theatre we have than there is in the rest of the country. The college theatres have not taken the role of leadership and creativity which we would hope they will take. Lincoln Center - being chauvinist again - for whatever it is, is not just a group of buildings that is going up to house glittering vacuity. Lincoln Center has a foundation which is going to provide money for experimental work. Its main theatre, its repertory theatre, will have an experimental theatre. It has just brought from the West coast Herbert Blau and Jules Irving who are possibly ready to do the most stimulating job in the country. I should not say "most" because certainly nobody could do a finer job than Tyrone Guthrie or Stuart Vaughn or a number of people around the United States.

Implicit, too, in much of what I heard was an underestimation of what the professional theatre in New York is doing in developing playwrights. I do not know of any place that is doing as much as New York. Some months ago I went to a small theatre downtown in New York and it was an experimental theatre to which the audience was invited to the plays. There was no admission charge. This little theatre ran on the basis of providing an opportunity for a playwright to see his work well mounted. They spend about $150.00 on each production, for sets and everything else, except the director's fee and renting the theatre. Those costs were paid by the producers of "Who's Afraid of Virginia Woolf", Theatre 1965. At that theatre, not knowing what I was going to see, I saw a play which knocked us all out of our seats. It was by a new playwright called Leroy Jones and it was the first production of a play called "Dutchman." New York is the place where this is being done. So it still is the center of creativity, not that I want it to be or not that I think it should be. No university, in my estimation, is going to achieve this promise, to go ahead and to do what I think it is important for the university to do, unless it maintains close liaison with the professional world.

In short, I do not see as yet that the university is ready to take on the role which it sometimes so brightly ascribes for itself. Many new kinds of patterns have got to be developed before the university can take on this vital role - ways of working with the professional at all levels, with the playwright, the actor, the director, designer - all - and with the community. I think that unless you look into these, unless you set your goals and your standards and decide which of the many roles open to you, you will choose, you may miss a great opportunity. I believe American cultural life is going to be infinitely the poorer for it because I do not think the commercial theatre is possibly in a position to do this job. I think the commercial theatre is only holding on by the skin of its teeth. I urge that you turn on yourselves the hardest kind of critical eye so that your extraordinarily important job can be done, this mission fulfilled.

DISCUSSION STATEMENT

by

Harold Taylor
Author, Educator, Former President of Sarah Lawrence College, Bronxville, New York

The separation of the professional artist from a role in education raises the question of what education is for. Let me be quite specific. At Sarah Lawrence where, by the location of the College we were closely related to the main stream of cultural development in New York and could use New York as our campus, Jose Limon, Norman Dello Joio, William Schuman, Walter Hendl, Meyer Kupferman, Ezra Laderman, Norman Lloyd, Martha Graham, Merce Cunningham, all these interesting composers, dancers, artists, performers were welcome and inhabited the community of Sarah Lawrence as naturally as did any of the persons who taught in the fields of psychology, philosophy, the social sciences or natural sciences.

John Booth has underscored the point that experimental theatre in New York is off Broadway where the commercial inhibitions are not as extreme. I can see the time coming when none of us will be able to go to Lincoln Center. It will be too expensive and all the seats will be full.

But on the point of the nurture of new theatre talent, I would say to John Booth that Herbert Blau and Jules Irving did their apprenticeship in San Francisco and were brought to New York after they had made their contribution in developing community attitudes to the theatre in San Francisco. It is also important to remember that Herbert Blau started with San Francisco State College, the Poetry Center, and the Actors Workshop there. Fifteen to twenty years ago, the work at San Francisco State involved a new conception in education. It broke with the notion that there was conflict between the creative artist and the role of the arts curriculum in the student body. The program allowed undergraduate students as well as graduates to work with members of the San Francisco Symphony, with members of professional theatre companies, and with studio people in painting and sculpture. It was an attempt to do something that was not being done anywhere else in the Bay area of San Francisco but could be done at San Francisco State College in a progressive philosophy which related experience to the arts. This is what I think of as education in the arts.

As the Poetry Center at the College flourished it had an impact on the community of San Francisco. It attracted many young persons, who wrote poems, published their own little magazines and created a new climate for the arts at San Francisco. As Jules Irving and Herbert Blau worked in that environment, they were given the opportunity to produce whatever they wished in relationship to the undergraduate program and the Poetry Center. They encouraged local writers but they did work from the repertory. The first production of Beckett's "Waiting for Godot" was done in the San Quentin Prison.

Here is an example of serious, creative people working in an university who thought of their role to be that of teaching young people about the arts by participation in the arts. From there they reached out into the community to present theatre and music to the local inhabitants, whether they were confined at San Quentin or elsewhere in the suburbs of the mainland.

William Schuman was able to work in similar ways at Sarah Lawrence. For example, he organized the Sarah Lawrence Chorus, which sang with Koussevitsky and the Boston Symphony. It sang works which Bill wrote for them. This was an expression of Bill's own creativity as an artist but it was done with the people who were his students.

This seems to me to be the true role of the creative artist as teacher. It is not a question of dividing one's load between taking classtime and performing. I do not know any musician who really cares who would refuse to perform before local audiences. Gunnar Johansen, of the University of Wisconsin, is delighted to have Wisconsin hear him. I think every serious painter wants everyone to see his paintings who can possibly be persuaded to look at them.

What we mean by the professional artist is not a person who is simply making his living professionally, as football players do by being halfbacks. The difference between a professional and an amateur in the arts is only partially that the professional is employed commercially and makes his living from it. The real mark is the degree of intensity with which the artist pursues his art and the degree of time and energy he gives to perfecting the art itself. The truly gifted amateur, who then becomes a professional, simply makes as his source of income the art to which he devotes himself.

The professional in some cases is inappropriate for the university environment because that environment drives him crazy. There are universities which now kill the creative artist who comes to the campus by making him adapt to a departmental structure, by making him teach certain courses, or by just turning him loose in residence. We have not yet worked out the terms of reference through which the greatest work can be done by the creative artist who joins the university. John Barrows, the French Horn player, who is one of the greatest horn players in the world, is teaching at the University of Wisconsin. John Barrows came from the New York Woodwind Quintet because he was so exhausted with the strenuous life of a great horn player in New York City. He was unable to devote himself to the things which mattered most. In his teaching at Wisconsin he reports from personal experience that he is able to communicate to the young the things he really cares about. He plays with everybody. He has a group of 12 to 13 year olds in a woodwind quintet. Alec Wilder, a very interesting composer, has written for that 12 year old group. Barrows is the kind of teacher I am talking about. We need to gain a liaison with the professional artist and introduce him in the happiest kind of circumstance to accommodate his art to the university environment.

This brings me to the definition of education. When Norman Dello Joio taught music at Sarah Lawrence he associated himself with the students as fellow composers. He thought of himself as a fellow composer with the students in the class, few of whom had ever composed. The way he taught was to bring each into the world of the composer and performer in such measure as each could be brought in the particular stage in the student's life with whatever degree of talent. Norman would encourage his students to write music, just as one writes essays in an English class. The class would sing it or play it. Whoever played flat played flat, and from it learned, if possible, to play or sing in tune. Meyer Kupferman had his students teaching children percussion, using some of Carl Orff's approaches to teaching children. Whatever media for the invention of sound which the child or young adult could develop was considered legitimate. Percussion orchestras of young children gave performances for their classmates.

That is the way in which Norman and the others taught or are teaching at Sarah Lawrence. At one point I had the good fortune to find $1000 in the budget nobody else knew about and I commissioned Norman Dello Joio to write an opera for the College. Out of that came Dello Joio's opera, "The Triumph of Joan". For a period of three months, almost the entire College was absorbed in an enterprise which occupied a great deal of the attention of 125 students. They were involved in the chorus, the dance group, theatre design, as sculptors and painters, in the work of the production of the opera. The entire College became educated.

By commissioning artists in this way one finds a glorious opportunity to create new works for a variety of media. Music, as is the case with the other arts, is a very serious matter. But the way we teach music must be from the point of view of the intellectual, aesthetic, imaginative enrichment of the persons who engage in it. Most of what is done in the academic sectors of the college community is music appreciation taught in ways which make the person uninterested in listening to music. I submit to you that the music participant must engage in performance, in composition. He must become a musician. The participation in itself elevates the spirit and indicates what future experience in music might then become possible.

Once one has become engaged in the musical arts or in sculpture or in painting or in the theatre arts, one is then able to take attitudes to every other kind of art. There is a great deal which happens in one's sensitivity to poetry, science, intellectual affairs, the whole world of learning, once this breakthrough is accomplished. I have seen it happen time after time with youngsters who are not able to do well in conventional academic terms. I worry about the universities at this point because of their academic absurdities, their systematic destruction of new thinking by students, their notion of disseminating packaged knowledge to those who are consumers. The universities are not ready for the creative arts. The extension division can do much more than simply sending out concerts and lectures. We must think of each community as a potential source of enrichment for itself, as a source of new ideas for composition and for performance.

How do we appoint the faculty for this kind of work? Some persons in the performing arts should not try to enter the academic community. In one sense the academic community is not ready for them and in another sense there are people who are unable to adapt themselves to some of the legitimate demands of the universities. It would be wrong to try to domesticate some kinds of artists by putting them into a university environment. I am arguing for discrimination on the part of those who appoint faculty members from the ranks of performing artists or painters and sculptors. About 90 percent of all the serious artists I know are enormously valuable to the universities simply as intellectual stimulants and fresh thinkers about the whole process of learning. It is up to us and the universities to make situations through which the most that these people can give can be given.

The National Repertory Theatre, which spends a budget of a little over a million every year to bring repertory to the American community at large, starts its season with a three-weeks residence at the University of North Carolina. They have their dress rehearsals there. The entire group becomes an educational instrument for the dissemination of first hand knowledge of the arts on the campus of the University of North Carolina. The actors go to classes and discuss the plays. The Director meets a class of 100 to 200 students whom he invites to a rehearsal at which he discusses his interpretation. The entire company has an enormous impact on the college community, so much so that since this community does not have live theatre, the actors and directors and people associated become, in a sense, cultural heroes who are recognized on the street and in drug stores.

That analogy, I think, will work for dance groups, for chamber music groups, for orchestral and choral groups which can use the university as a base for reaching into the community. I come back to the notion of appointing people to the faculty who have a deep commitment to the spread of the arts in these terms. It is not very hard at all to get a composer or performer to go out into the nearby community as part of his regular university duties, to engage in activities in the community in which he is also engaged on the campus. His students, whether dancers, musicians, or actors, enjoy the chance to go with him for the performances.

That approach and the choice of faculty members who have this kind of excitement about their role as professional artists but who also invent new ways of bringing the arts into the community from a base in the college or university can do wonders.

Too often the conservatory of music on a university or college campus is segregated from the rest of the curriculum and student-body. There is a similar situation in the theological schools which are usually segregated from the main stream of thought in the rest of the institution of which they are a part. There are theological questions of great importance to contemporary science and philosophy but seldom is there a chance for students to tackle them directly. In order to enjoy music by composing or performing it is necessary on most campuses to enroll in the conservatory and give up much of the other parts of the curriculum in order to specialize in music.

I prefer the attitude at the University of New Mexico, where there is now a College of Fine Arts where music, theatre and dance, sculpture and painting are taught to undergraduates as part of their liberal education. At the University of Colorado one takes music courses as a performer and player as a regular part of the curriculum. This seems to me to be the way to solve that problem. The faculty appointments set the aim of the institution and then the community aspect of extension work flows naturally from the work being done on the campus.

The kind of energy which the people at the University of California in Los Angeles have put into their extension division in the arts exceeds that of most other institutions. They have reached out to theatre, poetry, the dramatic arts and, to some extent, the musical arts, through the simple conception that the arts are a significant area of the extension division and, therefore, they should exploit the presence of the many creative people around Los Angeles. It is possible both to create a professional theatre on the campus through the extension division and to use theeducation television and radio stations there for the production of the work. The development of a more enlightened attitude to the arts by the extension division has been a function not only of Abbott Kaplan's own interest in theatre and the performing arts, but of certain lacks in the cultural life of Los Angeles and the environs of a de-centralized city which has had only a meager cultural tradition of its own. Here is a good example of a lively university program.

The educators of the country usually argue for the use of educational television as an extension of classroom instruction, not as the use of television for the invention of new cultural forms and media. Sometimes, as at the University of Toledo, it is used as a money-saving device for carrying the same lecture to more students. At other times it is inhibited by the argument, as in New York City, that educational television should not compete with the commercial stations in cultural affairs programs. The strongest movement at present seems to me to be toward using educational television in narrow instructional terms rather than in experiment to find new educational and cultural forms in the arts and in the humanities.

One other problem exists in importing famous artists to the campus, treating them as special persons, and then finding after a while that everybody gets used to them. I think if you give too much special status to the performing artist as a visitor, you put him outside the regular power structure of the university as an institution. I do not think we have yet found a way for accommodating the institutional life of the university to the special talent. Special rewards are given to the creative artist on the campus, often by allowing him freedom from teaching, and his influence therefore cannot be felt in the curriculum and in the institutional affairs of the university. The arrangements to be made for the visiting artist should be such that the practice of his art should be linked in some way to his own style of teaching and his own particular interests.

In reference to the status of educational television, I would draw from the experience of this recent weekend in which there was a collaboration between the commercial networks, ABC, CBS, NBC, and the educational television and radio stations in connection with the Washington Teach-In. This is an indication of where we might go. It was possible for collaboration to take place by which the commercial networks gave their facilities for the use of the professors who organized the Teach-In. The local educational television stations paid the line charges but the commercial stations paid for the crews, for televising and putting the program on the wire, taping it and editing it for their own special needs. But in the meantime the commercial networks let the educational television stations have the program live if they wished to run it.

Thus it was possible within the budget of the educational television stations to do something which had special relevance to the university community, but because it was the first time that there had ever been an all-day session of intellectuals arguing public policy about our government, it had wider implication than for university audiences. If we take that approach to collaboration rather than to try to push educational television back to the classroom, we may work out some new institutional forms through which the facilities of the commercial networks can be used for producing for other purposes concerts on a campus or plays which are of special importance in a given year. Then it would be possible, for example, for a university to make relationships with a local affiliate of one of the major networks and to run a year's project around a theatre director, or a conductor or a composer in residence. The preparation of the university orchestra or opera company or dance company could provide a performance of special significance to the whole region. It should be possible to use the facilities of the commercial and educational television jointly to make it available to other parts of the country. I would like to see us push in that direction.

WHAT NOW FOR MUSIC IN AMERICA?

by
Thor Johnson
Director, Interlochen Arts Academy, Interlochen, Michigan; Conductor, Chicago
Little Symphony; Former Music Director, Cincinnati Symphony Orchestra

The invitation to be a part of this extraordinary conference is bewildering for the director of a secondary boarding school. Yet when I look over the agenda of this meeting, I realize that you are dependent on the students which are going to come from secondary schools in order to carry out those conclusions which you are going to reach. Therefore, maybe I do have a place on a program of this nature. It is certainly with an amount of concern that I approach the subject matter of your conference, because we, on the secondary level, are probably more involved in the ultimate results than some who are on upper or professional levels. In these remarks I wish to consider specialized schools and the future of students being prepared in the arts for college training, but better still for citizens, and above all, as a means of service for our country.

My first comments are purely for orientation inasmuch as they are familiar to you all. We use the date of 1950 as a turning point in a new era of maturity in our country. We as a nation have gradually become aware of what many have referred to so eloquently over the years as the commonwealth of the arts. This has been reflected in so many ways. One has been those united fine arts funds which have brought the arts into an economic unity as never before. The arts councils have also convinced so many people that the arts do have common roots. Then we have the creation of these wonderful art centers. There are centers for the performing arts and the visual arts; it has been a testimony by the public of the common purpose of art. We have the creation of fine arts departments in so many of our colleges, universities, and even high schools. Think of the amazing number of fine arts festivals organized since the Second War. Then we come into the area which interests me particularly, i.e. the recent trend in a number of areas to create high schools of fine arts and, in some cases, on the elementary level. Now this, of course shows how this wonderful concept of the unanimity of art and its place in our mid-century society is filtering down now to the roots of our educational system. Therefore, we feel that we do have the greatest possible chance to prepare the outstanding talents of our nation in conducive environments, so that these young people in these specialized schools of fine arts will be able to flower and develop fully in the type of cultural community which is mushrooming in our country as never before.

Now, what of these art academies? I should like to speak primarily of the first one of these which is at Interlochen, founded by Dr. Joseph E. Maddy three years ago. It is operating on a ten-month year with approximately 260 students at the present time. We shall graduate over 100 of them this June. In this particular framework they have special training in music, drama, ballet, and the visual arts. These youngsters also have the possibility of as fine an academic training as we can provide. I emphasize this because we do notice that among the many services which an art academy may render to the exceptionally talented youngster, the one which permits the youngster whose talent does not stand up the most critical scrutiny and also to the necessity of growth, is to find himself in one of the academic fields is most important. There are other interesting reasons why youngsters with meager talents are often times sent to arts academies. One is that many parents now are anxious, in view of this awareness of the commonwealth of art which is happening around them, to have their children raised in a community where the arts are held in esteem rather than considered as non-essential. A rather strange request came from a parent which I think fits into our thinking. This particular boy possessed a talent which was certainly less than adequate for entrance as a music major. Yet his parents explained that this boy had been selected as a candidate for pilot training with one of the major international airlines. The reason for the parent's concern is that they realize that their son as a trans-Atlantic pilot will have plenty of opportunity to become acquainted with the fine arts throughout the world, particularly in his spare time which he will have. As a high school student he can develope this appreciation now rather than waiting until the college age.

The teaching of music on this type of arts academy level has little trouble with repertory. The youngsters we have found can do practically anything that you have the patience to teach them. This has been such a rewarding experience. Within the field of dance it is quite possible to adjust the dance repertory to whatever the needs of the particular group of dance students, either modern or classical, you have to work with. In the visual arts they can work in all media very easily without any difficulty whatsoever. In drama it becomes increasingly difficult. This, of course, is one of the areas in which the arts academies will really have to do a lot of investigation. Many inquiries are already being made to responsible groups to see what can be done for the teen-ager in drama. Since it is my privilege to tour around the country quite a bit during the season and to see the back stage areas of many high schools in all sorts of communities, I am really appalled at the type of drama which is reiterated season after season in the average high school throughout the United States. This shows us very clearly that as far as the drama is concerned we have made no effort whatsoever to create a body of literature suitable for high school stage productions.

I would like to consider the climate which we face in music for high school students and what we are to prepare them for in the future. In looking over my 100 seniors, seventy of whom are music majors ready to go out into universities and colleges all over the United States and several countries, I am really very curious about the kind of music making for which we should prepare these high school youngsters. What are they going to do in the schools to which they are going? What kind of situations are they going to find in these schools? If they do decide to follow the accepted courses, the prescribed courses in the universities and colleges and conservatories around the country, how will they rank at graduation? What are their possibilities as professional people either in teaching or performing?

Here are some comments on the professional orchestra situation. Two weeks ago I was so surprised to hear a manager of one of the great orchestras in the United States, with a long season, complaining bitterly that the men of his orchestra refused three weeks of employment. They have turned down three weeks of employment, when other orchestras are just crying for more employment. In so many orchestras in the United States you will find that the personnel is made up primarily of married couples, since it takes two salaries to make it possible for a family to live adequately. Now we have a situation where a major orchestra turns down three weeks of work because the desire among these orchestra musicians who have forced themselves into a fifty-two week contract is for the right not to work. For the United States' orchestra musician it is either Feast or Famine. Now how about the foreign demand upon our orchestras? It is certainly surprising that at last in the United States there is a constant demand for string players to go to Europe to fill the vacancies which are existing there. We know that there has been for sometime a demand for winds, brass, and percussion in Asia, Africa and other countries. The demand for foreign placements of American trained musicians is really extraordinary. What about chamber orchestras? We find that chamber orchestras are uniquely adapted to the economic situation in the United States. This fits the patterns of suburbia in the United States so perfectly but I have yet to see a curriculum from any school where there is any course laid out particularly in the training and the study of the literature of chamber orchestras. There is no attempt to encourage students to go into their own communities and establish chamber orchestras. Many communities can have chamber orchestras of which they can really be proud of rather than large orchestras which is of questionable musical quality. What about school and university orchestras? They assume a new role of importance. With practically ninety percent of the rehearsal time of professional orchestras devoted to new music there is practically no opportunity anymore to rehearse the standard repertory. Therefore, the university and the school orchestras, now that they are large enough and well enough staffed with capable musicians, can play the original editions. In doing so they are able to prepare the players for our professional orchestras in repertory which they will never have a chance to rehearse properly. I recall the fright of Mason Jones, the first hornist with the Philadelphia Orchestra, when I happened to be in his presence at the moment he was notified that he was to play Brahm's First Symphony with the Philadelphia Orchestra. He had never played it before, and the performance was that afternoon with no chance of rehearsal. With the wonderful development of our school university orchestras throughout the United States here is a way in which they themselves can help the young professional, particularly, in preparing regular repertory.

The whole problem of meeting the needs of the young virtuoso who want to prepare for the concert stage, of course, is one that is fast diminishing. It is so surprising anymore when you find someone who says, "I'm going to be a virtuoso." These people have somehow or other become aware that the virtuoso career is far less than it used to be. Consequently the virtuosi that we are preparing are preparing not necessarily for the concert stage but to become a member of a resident ensemble with some college, university or conservatory. This seems to be the channeling which one needs to do as far as the young virtuoso is concerned.

Here are some remarks on bands. So many of us in our attitude towards bands have more or less over-looked something. Maybe I have chosen a percentage which is rather arbitrary, but nevertheless, I feel that at least two-thirds of the people in the United States have their only contact with live music through the bands, either on the secondary or at the university level. So often we have permitted the people in charge of the band to go along without the encouragement and guidance which they need. It is true we give them all sorts of praise for their spectacular feats on the football field, but how much actual encouragement do we give them when they play an honest-to-goodness piece for symphonic band by a serious composer, not a transcription, on their regular concerts? This, I think is something which is really detrimental to us on a broad scale. When we criticize the level of music on some of our popular media of communications, I think we have to ask ourselves, "How have we encouraged this area of music expression?"

Now for some reflections on the matter of recitals. We have at Interlochen about 55 senior recitalists, high school youngsters going through their senior recital just as they will be doing four years later in college. As I sit at these recitals, the following question arises "Will these youngsters ever have a chance to play a non-student recital?" How many recitalists are there in the United States? It is appalling to pick up a booking list and notice the increasing number of asterisks, indicating that such and such an artist is not available for a recital. Just a couple of weeks ago one of the finest prima donnas of our day called to my attention that there is only one great artist who still has an excluxive accompanist. This means that here in our own profession, and particularly in areas of influence where we can be the strongest, we have permitted the recitalist just to disappear, to disappear quietly. Yet when we go to a recital rich with a whole evening of Lieder, particularly if it happens to be from one great book, or if we hear a complete series of recitals devoted to the Beethoven sonatas, or Bartok Quartets, how well we realize that this is really meat for the soul. Yet within our sphere of influence, we have permitted the recital to disappear. Artists no longer prepare recitals. We, in our preparation of young people for careers in music, force them through this out-moded, this unwanted sort of preparation. Can we justify it? I think we must. We can only justify it by seeing that the recitalist returns. We must use every effort that we can to get our people to begin listening to music again rather than going to concerts just for sheer entertainment. People must be able to have honest-to-goodness musical experiences such as the great solo recital which the recitalist can certainly provide. I mention that with great interest because it is an immediate concern in so many ways.

I certainly feel that choral music has never had a finer era, especially when you realize the miracles that are accomplished year after year by our choral groups around the country. In the last three days of this past year it was my privilege to prepare three new oratories and to give their premieres with a group that met in Lincoln, Nebraska. These were non-music majors, but when you can take three brand new oratories by three leading American composers of the most dissonant and demanding type and put them with orchestra, distinguished soloists, and perform them within a period of three days, it shows you what kind of youngsters we have available and how effective our vocal program is in the United States. Therefore, it is certainly wise for us to do everything we can to break this monopoly which the instrumentalist has had as far as professional work is concerned. I am speaking on behalf of the professional chorus. Europe sends over its wonderful small choruses, all professionals, and they demand the highest fees here. They have an excellent press. Yet I am sure that we can do just as well if not infinitely better. But there must be a stand taken in behalf of the professional vocalists. We must not continue to think of the vocalist as one looking forward just to a general career of singing, primarily for the joy of it. The vocal capacities of the singers at the present time in America have never been greater. You know the pride when you pick up the rosters in any European opera house and see it filled with the names of American singers. I doubt if the Vienna State Opera could put on a single performance without at least two or three American born singers. Of course, you know what is beginning to happen at the Metropolitan or in San Francisco, or in the Lyric Opera in Chicago. The whole operatic field is now looking more and more towards welcoming voices from the United States. Certainly we cannot over look this opportunity. I can never refrain from recalling the most prophetic remark I ever heard relative to our position as a country in opera. It was during my second year in Cincinnati and we had just had a portion of an afternoon rehearsal devoted to operatic excerpts. An intermission had been called and I was just stepping down from the podium. Emil Herrmann, who was with the orchestra for 46 years until his death, was sitting there at his chair and glanced up saying, "Maestro, why don't we do more opera?" I said to him, "But Mr. Herrmann we have all we can do to keep up with the symphony literature that we have here, and after all we have summer opera here in Cincinnati. Then he said something which I have thought about each year as we go on the wisdom seems clearer and clearer. He said, "But America's ultimate contribution to music will be in the operatic field." This was a man with probably as rich an experience and insight into music at the turn of the century as any individual I have ever had the privilege of knowing. Again and again during our six years of association he was extremely right in so many ways. I sometimes think that this is the situation particularly when I have noticed since 1949 the constant decline in the writing of symphonies by our composers. When a composer comes up with a symphony now you know that it has been a part of his doctoral dissertation. On the other hand, I have yet to meet a composer who has not asked me, "where can I find a libretto?" This shows that at the present time symphonies are disappearing and we are looking more and more towards the theatre. Perhaps this is where we should place our emphasis as early as possible. I should like to think so anyway.

These are my remarks regarding conductors. This is a very sad part of this speech for me because it is something I have thought and spoken about so many times. Two years ago I was privileged to tour the United States with Richard Burgin at the request of the Mitropoulis Foundation for the Mitropoulis award for conductors. We heard 68 American conductors. The award offered a position as one of the three assistants to Leonard Bernstein. Not a single American conductor made the semi-finals. The competition was held again last year. While there were several Americans included in the first six places, we could read between the lines. Now there were several reasons for this, but I think the main reason is the fact that we in our educational institutions have not taken this business of training conductors seriously. I could make many serious indictments in this way, because I have been in the midst of it for so long. But I can assure you that there is not a single high school in the United States, regardless of its budget, that would subject a student in chemistry to laboratory equipment that is as shabby as we subject our conducting students to in the United States on the college level. Now maybe we do not want American conductor; maybe we just do not care. When a certain conductor took his place in front of one of the leading orchestras in the United States, someone asked a member of this orchestra, who at that time was the greatest performer on his particular instrument, about the conductor. This leading member of this world famous ensemble said, "give us six years and we'll make a great conductor of him." How right he was, because conductors do not learn from people playing on secondary instruments. The whole concept has been false from the beginning. We will never have the type of American born conductor which we deserve, trained in this country, until we are willing to provide the equipment necessary to train conductors. This is a sad state of affairs but it just seems impossible to get the support necessary to get anything of this nature rolling. I was rather sadly touched when the author of one of our leading conducting handbooks, a handbook which is used in practically every institution in the country said, "I would give anything if just once in my life I could stand in front of a professional orchestra."

Now what about composers? Many things are happening. The Ford Foundation has given us a wonderful boost. Unfortunately we were not ready for it. So much of our personnel did not know what was happening. There have been certain remediable projects taken on in order to help this misunderstanding of how to treat resident composers. This was a really bold move. We are glad that the Ford people have not lost faith, but are willing to make other efforts in order to clarify what they originally had in mind. Also it is gratifying that they are willing to continue to attempt to do something for us from the standpoint of creating a nation of composers which we certainly need in so many ways. It is our great desire at Interlochen to provide resident composers there with the opportunity to study all the instruments. When Norman Dello Joio was with us a couple of weeks ago he recalled that one of the first rules which Hindemith put into action during his first year at Tanglewood was that every composition student would study an instrument and would not write for it until he could play that instrument. What about attitudes towards present day composition? It was the frightening article of Harold Schoenberg in the New York Times several months ago that really stunned me, until I began going back to certain things that have happened within the last five years. Mr. Schoenberg pointed out, most dramatically, that all the leading composers of the last ten years are no longer leaders. You may ask any three people to name the ten leading composers of the present day and there will probably be no semblance of agreement. The utter confusion in this area is astonishing. In attempting to outline a plan of composition for composers of high school age, how are they to be guided from now on since the recognized leaders of the last ten years have relinguished the leadership which now has been taken up by this remarkable group of unknowns? We are faced with probably the greatest dilemma in a good while. How long is it going to take us before the muddle of the contemporary American composition clears up? Frankly, we do not even know into what areas we should look for directions. Eight years ago there was a period of twelve days in New York City during which the three of our leading composers of the last two decades had rewrites instead of new compositions performed by the Boston, the New York Philharmonic and the Juilliard orchestras. This was a sign which we did not recognize at the time. Now it is so clear as to what was happening. Many of us are waiting for the new leaders to show us the direction in which they are going to lead us. Where are we going? Who is really leading? What are we going to do about our students? How do we teach new music them?

Louis Krasner played the Schoenberg concerto in the afternoon and the following evening he played the Berg concerto at the International Congress of Strings four years ago. After the close of this performance of these two major concerti the students begin asking him questions. The question came up, "but Mr. Krasner, what etudes do we use to learn these concerti?" There was no answer. How do we train people for music in the future? Do we stop with the eighteenth and early nineteenth century methods? A concert master of the Boston Symphony in preparation for the performances of the Schoenbert violin concerto several weeks ago said that for three years he had written twenty-eight etudes himself which could prepare a violinist to meet the demands of the Schoenberg violin concerto. He has promised that they will be published. How do we train orchestras to play new music? I have asked several of my colleagues who are in the same situation. When we come to this music we find that the conductor's role no longer is to conduct but merely to preside. Therefore, the whole approach towards ensemble playing is exactly the antithesis of what we do when we ascend the podium. In speaking to Alan Hovanhess, not so very long ago about this same idea, he said, "It's so difficult for me to get the players to play freely, to express themselves." Why, because we have been trying our best to get them to play with the beat, and now he wants them to go off entirely on their own. It seems that the whole era of new music is pulling away from all the accepted standards of training, of conducting and of feeling. The whole concept has changed.

Where is our direction, where are we to go? This is something that you folks have to decide. We on the lower level are going to do our best. I am going to make this confession to you. We are going to do our best to prepare people who will be uncomfortable in the ordinary situation. These arts academies throughout the United States are going to bring you students who are going to be accustomed to playing a concert every week. Now this is what the arts academies are going to do. I had the director of one of our nation's leading university orchestras tell me, "Oh won't it be a great day when there will be an arts academy in every city in the United States." What is this going to do to community orchestras? What is this going to do to the level of music? You will not spend three months with high school students preparing a single concert. They will prepare one every week. What will the universities do? This program will not just be in music, but will also be in all forms of the arts. We find already that our graduates report that, in many cases, the schools where they have gone disappoint them because they are not having the experience of an accelerated program which justifies the size of their talent. So this is what we see for the future. Maybe you would have us rather drag our feet, having concerts every five weeks and keep it comfortable. With the demands now coming from all over the world for musicians which we as a country are able to produce, we feel that you will want to accept the challenge which the arts academies, as part of this maturing process of our great country, are going to thrust at the more advanced institutions.

OBLIGATIONS IN COMMUNITY CULTURAL LIFE

by
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State University of New York at Buffalo

The obligations of colleges and universities for continuing education programs in music relating to community cultural life raises the questions of how, under what circumstances and to what ends.

In our concern to develop and promote music offerings, I wonder if we are in danger of splendid expansion. With whatever we do we should be concerned with the quality of the offering and that there is improvement in the program.

There is a delicate balance in relations between a college or university and the community in which it is located. The college or university is in a catalytic position and it should operate as such. At all times educational statesmanship must be practiced by the college or university in its relations in its community.

On the matter of concert offerings by faculty artists and student groups, the questions are time, distance and attention to what you might call the home responsibility. One of the problems with artist faculty in a college or university is how their lives and their artistic contributions to the University can be reconciled with conflicting commitments. This area is one of the most troublesome ones for administrators. How can faculties be touring, distributing their cultural wealth throughout the state or the region? How can this occur and can they still function effectively on campus with students? There has not been to my knowledge any completely satisfactory solution. Progressive institutions take the feeling that there are certain quid pro quos involved here with an artist of distinction and and one has to make concessions in released time. Our resident string quartet is in residence about two-thirds of each semester and is on tour the other third. This is part of our contractual agreement which so far seems to be viable. Whether it is ultimately going to work or not, I have not the faintest notion. It seems to be necessary at the moment for a number of reasons. The most important one of which is that musicians of the caliber they are simply need to tour. It is part of building artistic nature. It is part of their requirement as musicians. If they do not tour, they are not happy, they are not alive, they are not functioning. So this seems to be a part of an inalienable kind of problem in the contractual relationship with a first class performing artist. If there is too much released time for student groups, one has serious diplomatic problems with one's colleagues. You can only make so many cases for your chorus to go to Lincoln Center to sing. You can do it once a year, maybe twice a year, but you cannot send them to Lincoln Center every couple of weeks and have them disrupt 250 class schedules. Financing is a fundamental problem. The problem of artists fees is not unlike the problem of medical fees for senior men on your medical school staff. It is a very similar kind of problem. How much extra income is allowable within the frame of a first class performer's life? Many institutions have decided that there will be an attempt to absorb performance time as part of teaching or staff time and beg the question all together of outside fees. Some are trying to work out formulas. There will be a percent of income allowed beyond the normal faculty base pay. Others ignore the question and let each faculty member make as much money as he can by outside engagements, whether they be school sponsored or not. This creates very serious morale problems with the scholars back home who work on their publications for three or four years without any extra income. The student groups have various kinds of financing, but as they become larger and the problems of moving them around become greater this is not an easy matter to cope with for every institution, particularly medium sized ones.

Relationships to commercial concert booking agencies have many things to talk about. In our situation in New York the University has brought in so many concerts, sponsored so many concerts in the last several years, that in effect, they have almost become a booking agency. I think this is true of many others. What is important here, first of all, is the nature of the booking and whether the booking of the concert by the booking agency or by the concert bureau, and if it is co-ordinated with educational policy or whether it is independent of it. This is a most serious question and sometimes the collaboration is close and sometimes it is completely and totally independent. It would seem to me that the ideal situation is that in which concert life, viewed as informal education, viewed as the part of the production of that climate without which no real musical growth takes place, is or must be co-ordinated with the curriculum and other formal activities. I am on the board of the Buffalo Chamber Music Society, for example, which is a commercial operation. There is co-ordination which takes place on all scheduling, and we actually subsidize some of the concerts of the commercial series out right because we feel it is good for the community to have another option. This is because there has not been a strong independent concert situation prior to the growth of the university in Buffalo so that the problem of conflicting interests did not exist. It does exist, for example, in Norman Singer's situation at Hunter College where he is a booking agent running a large concert bureau under the auspices of Hunter College. Boston University also has a large concert bureau. The initial period of fear on the part of commercial agencies, both local and the major agencies, that universities might impinge on the profits is a wholly misguided one. The universities are producing new audiences, new income and new opportunity for artists. I know that our relationships with those New York agencies are very good, very simple, very amicable and quite personal. There was a period of three or four years in which there was concern about this matter and perhaps it still exists. The important thing about the relationship to concerts of all sorts in a regional situation is the co-ordination of scheduling and the spectrum of events which makes this atmosphere.

The involvement in community cultural centers I think is a rather delicate one. I think in certain areas the university ought to stand a little aside of the community arts center or the community arts council, in others it ought to take a vigorous part. I think this depends again upon the phasing. If you have cultural institutions which are strongly based and which need an outside agent to come in to moderate, to mediate, to catalyze, to get people to sit down at a table and talk to one another, to affect common purposes, then the university ought to be involved. If the university is the only unit which can come in to set policy, to help get the community cultural center going, that is another reason for it to be brought in. If on the other hand the presence of the university inhibits independent growth, then I think it ought to stay aside and serve as an outside advisor, as a source of information, advice, council and help, rather than achieve involvement. This depends on educational statemanship.

DISCUSSION STATEMENT

by

Edward Sprague
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If anybody has ever driven through the state of West Virginia, he knows it is full of crooked roads and hills. I do an awful lot of driving in this state in my business. I am one of these guys who might be called a worker in the vineyard. I really did not want to be a person with an axe to grind at this meeting, but I do have an axe to grind, because I firmly believe that somehow or other we in this country have forgotten a tremendous proportion of our population, in regard to the arts. There is evidence to show that within the last 25 years that there has begun to develop among our people a more definite affinity with the arts. This affinity can be described as a new kind of an avocational career. An increasing number of people wish to gain a more intimate knowledge of the arts. Towards this goal they are willing to submit to sustained and exacting individual interest which concentrates all of the spare energies of the mind and spirit. In other words, they wish to begin to do, rather than observe. This new career in the arts is practiced by a certain small percentage of our population. The statistics are very impressive, nevertheless. It is very easy for all of us to get trapped into considering thousands upon thousands of our people in this activity. However, unless somehow we begin to change our concepts, we will continue to ignore the millions upon millions of our people who could and should become involved. If we in the universities are to maintain our distinguished role in this education and enlightment of our society, we must continue to examine and adopt new ways to provide meaningful offerings to our people, which do not fall under the growing kinds of criticisms which are being leveled against us. I think all of you know what some of these are. This is not to assume that we must admit to any guilt, but it is to say that we need to show a greater concern and begin to develop a more significant pattern of service and help to the artistic and cultural growth of our people.

In my work, I have discovered that all you have to do is go to some place and develop one community chorus or one small civic orchestra to discover in a most striking manner these things. First of all, our public school education in the arts is entirely inadequate to serve the artistic needs of our people. Secondly, we have so far managed to bring to light the most minimal percentage of our truly talented, artistic young people. Thirdly, we have done very little to satisfy the very core element of life, that every human being desires to be a more beautiful and more complete person in the eyes of himself, his neighbors, friends and his God.

There is another aspect to this. One look at any map of the United States of America should explain to the observor that there are a mere handful of big cities which supposedly contain what we consider artistic and cultural wealth, and there are thousands of centers of 2500 to 50,000 in population. These centers of population are located more than 50 miles from any of the big city centers. This quite assures the unfortunate fact that the artistic and cultural big city benefits are virtually inaccessible to millions of our people. How many of our people have actually seen a genuine Rembrandt, Goya or Raphael painting? How many have ever seen a genuine painting by Fredrick Remington? How many have any idea what it means for a painter to provide meaning, depth and color to his painting? How many of our people have actually been in attendance at a concert where the symphony orchestra performed that old tried Beethoven "Fifth Symphony" or let alone "The Metamorphous On a Theme of Weber" by Paul Hindemith? You can figure out similar questions that will overwhelm your mind as it does mine. Is it any wonder that we continually accuse ourselves of being artistically and culturally deprived? In my humble opinion, art is not just for a handful of people, it is for all of us as human beings, and we must begin to treat it as such.

We are caught in an educational dilemma, and here I may get into great difficulties. The directors and deans of schools of arts and art education departments are with each passing year faced with the ever-growing problem of finding teaching jobs for their graduates. Is it possible that a saturation point is being reached? In the field of music, for example, our present teaching system seems to indicate that this is indeed the case. Upon examination one discovers believeable reasons for this state. Under the present concepts of our artistic life the entire concert business of the civilized world can hardly absorb more than ten or twelve great artists in any field. As Paul Hindemith has pointed out, even if regional demand in each larger country of the world could accommodate another ten, what happens to the remaining hundreds of thousands of students who have been taught as though they had a chance to become a concert artist? Some of these students recognized rather quickly that there is no chance for them on the concert stage, so they decided to go into teaching. If they can find a job, they will have to teach all of their lives and mourn for a career that they were prepared for without ever being rewarded for their pains and sacrifice. Some will not give up. Of those who will continue to pursue their goal, a very few will in time make a half-dreamed of concert career for themselves, but the rest will have more disappointment and go back to teaching. Hindemith in "The Composer's World" says "thus the clan of music teachers is now living in a state of ever-growing artistic isolation and infertile self-sufficiency. They are teaching teachers who in turn teach teachers. The profession is based upon resentments, the frustrated concert virtuosi, and not aiming at any improvement of human society. Civilization, by its very activity removed from the actual demands and duties of a real musical culture, must inevitably lead to the sad goal reached by every other kind of indiscriminate and large scale inbreeding. After a short period of apparent refinement a gradual degeneration and a slow extinction."

What of the millions who are left as adults who did not choose to teach or to perform? They have been shown the same glorious light, but under our present system they have been left to look only for that constant but certain dimming until the lights have finally gone out from their lives. Again is it any wonder we are indeed artistically and culturally deprived? I think that at the university we can do these things. We need to discover the ways and means to reach the millions upon millions of our people through the arts rather than the thousands upon thousands of people we pride ourselves in already having reached. We need to open up a new field in the arts on both sides of the picture in teaching and in learning. We need to discover what happens to the non-professional adult artist, the man who wants instruction for his own amateurish fun. So far he hardly counts at all. We need to discover how to reach this man, how to bring him up. Even if we only consider it as a numerical factor to a point, without compromising artistry we must begin a cultural development which can be the very essence of a genuine addition to the culture of our civilization. We need to know how to foster the layman's instincts rather than continue to discourage him. We need to do this without compromising artistry. We need financial help in our universities to develop leaders trained in the integrated, artistic and cultural improvements of all conditions of community life and welfare. Somebody once remarked that a country cannot be civilized until its economy is a servant of its culture rather than its masses. The deeper understanding of ourselves through the mediums of the fine and or creative arts should become an important tool for university projects which move towards helping build anew our aspirations of a better life.

Above all, we need to begin to build somehow the public image of the artist so that no matter his field he has a chance to become a respected and a thoughtful human being in his society. We need to learn how to allow our artist to live and make his way in our lives without being unknown and consequently suspect.

DISCUSSION STATEMENT

by

Adolph A. Suppan
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If the city in which your college or university is located has built (or is building) a community cultural center or a center for the performing arts, what is the role in the arts that your institution should play once that center is built and operating?

Now, this may seem like a very simple question, but it is not, because I would say that if a university--an urban one especially--has not already made itself a center for the arts in its community then the arts faculty should be fired and the arts administrator in charge should be fired. If one function of an arts faculty is a sound, excellent instructional program, the second function is the nurturing of the creative and performing arts in that community.

If, therefore, you have two centers in a city--one a civic center, the other a university center--how does the university continue to manifest itself as a clear, decisive and continuing factor in the arts?

There are a number of answers to this question and I should like to offer at least one. By way of example, let me point out that we have a similar situation developing in Milwaukee. Within the next two years a Center for the Performing Arts will be built in the downtown area. A subscription drive for this building began with a goal of $6,000,000; to the credit of Milwaukee citizens--and to the amazement of other cities--$7,500,000 has been raised for its construction. In the planning for this Center, universities, colleges and arts organizations in the city were questioned, both in regard to the planning of the building and to the programming to take place there.

A Fine Arts Center is also in the process of construction at my institution--the University of Wisconsin--Milwaukee. A new music building has already been in operation for three years. Within a year and a half, a four-story unit for painting, sculpture, and crafts will be completed; also a superb theatre, flexible for both proscenium and thrust-stage presentations; and a fine arts lecture-auditorium. So, in one sense at least, Milwaukee will have two physical centers for the arts. Therefore, I ask again, what is the distinguishing role that the arts at a university must play? After all, the civic or municipal center for the performing arts must make its way year after year through income--it must still be a commercial project. (The operation of Lincoln Center, I understand, is being subsidized through income.) So, the community center for the arts must, for the most part, mount productions that are tried, true and successful. We all know that this has been a common experience throughout the country for community theatres, community concerts, and other arts events. If offerings, therefore, are daring to any extent, there might be a very poor "box office" and this has often been the "cause of death" for such civic projects.

Logically, the university must have as a major purpose the presentation of the new, the challenging, the daring, and the experimental in the arts. The university can afford *not* to look too quizzically at box office receipts. The university should be a *kuntsakademie* --a home for the composer, painter, dancer, playwright and musician. It should continually present the works of these living artists -- of *our* artists of *our* century. We should educate our public and our community -- as well as our students -- in what is being written and created *today* by the artists of *today.* In very few large cities in the United States--except, of course, New York City--is it possible to put on experimental theatre, avant-garde music, contemporary dance, and not have your organization crippled or defeated because of poor "box office". But university departments of art, dance, music, and theatre can subjugate the factor of income to the more important factors of quality and courage.

The answer to my question, what is the distinguishing role that the arts at a university must play, even *with* a civic art center--is that they can continue in their educational function--for the city as well as the campus--as the home of the *living* as well as the classical arts.

DISCUSSION STATEMENT

by

Duane Branigan
Director, School of Music, University of Illinois, Urbana

Having completed recently a six-week University of Illinois Festival of Contemporary Arts, during which the fifteen music events alone attracted in excess of 10,000 persons from within the Champaign-Urbana community and throughout the state, and as an active participant in the planning of the $15,000,000 Center for the Performing Arts which will be dedicated during the University Centennial Year, 1967, I have little doubt but that colleges and universities are providing distinguished and continuing programs of cultural enrichment and understanding, not only for students but for their respective communities and on a state wide basis. Would that those responsible for the Rockefeller Report and other similar publications, visit more centers of higher learning between the east and west coasts before condemning or praising the state of the Arts in the United States today. In the Midwest, especially, support of the Arts as well as the sciences is accepted as a responsibility by governing administrators. As proof, examine the depth of professional programs and the artist faculty in charge.

At this particular time, the growing sponsorship of the Arts is even more remarkable when one considers the scientific urge, increasing enrollments, and a host of other developments. However, let there be no doubt that the Arts are on the march--why--because Americans have come to believe in increasing numbers that they are necessary as a part of our educational pursuits and way of living. Aided by State Offices of Public Instruction, State Art Councils, current bills before Congress pertaining to the Arts and the Humanities, assistance from the Federal Government to support improvement in teaching and research, the President's Advisory Committee on the Arts, the International Cultural Exchange Program and the many professional organizations such as the Music Teacher's National Association, The Music Educator's National Conference, the National Music Council, The Council for the Arts in Education, and the Council for the Arts in Government--the Arts are enjoying a more favorable climate than heretofore. Thus, communities throughout the entire nation are, and will continue to benefit greatly from these various cultural and educational efforts, the responsibilities for which are being assumed to a great degree by college level institutions.

DISCUSSION STATEMENT

by

George Michaelson
Assistant Director, Department of Concerts and Lectures, The University of Minnesota, Minneapolis

I still have great faith in the ability of music to support itself. I am not an educator, I am a publicity agent and a concert manager at the University of Minnesota. I would like to talk about the relationships between concert managers and universities. I think that commercial management in New York is no longer worried much about universities taking over concert and music facilities in this United States, because it has already happened. There are two associations to which college concert managers belong, the International Association of Concert Managers and the Association of College and University Concert Managers. The transfer has taken place before our eyes in those organizations. The universities now do represent the audiences. They represent the audiences in many communities because they simply have the auditorium and there is no place outside the university in many communities where it is possible to present concerts, at least properly. That for the most part is the case in our two cities of Minneapolis and Saint Paul where the University of Minnesota does have the concert hall even though it is not always satisfactory since it is so large. As a result, we have a very comfortable situation with commercial managers. We are their market, we are the people to whom they sell concerts and concert artists.

I think we must think of what our responsibility is as a university. It is to create an audience for those concert managers, because certainly they have as their responsibility and available to them the concert artists that we will be presenting in the formal concerts apart from university faculty musicians. Certainly if we can create a market for those concert managers, then certainly we have created an audience. The better that audience is, the better it will demand the kind of music that will no longer bore you and me.

For a long time the University of Minnesota's Department of Concerts and Lectures actually organized concert associations in towns under 10,000 population in the state of Minnesota. I had the experience of dealing with lady's groups, patiently and lengthily. I have had the experience of traveling around and visiting with people who were having their first concert music experiences. I am not so concerned as I ought to be about what we all think of as the decline of the recitalist, because as our audiences have increased in this United States, it seems to me that part of the incentive to bring them into concert halls has been the increase of interest in concert music on phonographs and FM stations and on university and college stations. But as they come to those concert halls they are not prepared to listen to the recitalist, if we all accept the notion that the recitalist represents the quintessence of the communication between the composer and the artist and the audience. They are not quite prepared for that yet, because they have not had the experience. We as university people perhaps have not done our job. We just now get a chance to do our job as those people come to our concert halls. As they do come, they naturally like lots of warm bodies and a lot of action on that stage, because they have come not for the same kind of musical or philosophical experience that perhaps each one of us does. They have come because they suddenly have an awakening interest and they would like to find out what this concert world is all about. So as they come, they like to see variety and they also like to have diversion. If we are doing our job outside the concert hall and making this something that they will grow into, and if we are doing our job inside the concert hall and helping them to grow by meeting them on the level at which they have come to us, then perhaps the recitalist will no longer be on a decline.

Recitalists, however, must keep their fees down to where we can all afford to present them; we will then once again have reached out for the kind of excellence that is represented by the recitalist.

One of the functions we are all performing is to have available to that person the understanding that this music expands him in his heart. It is our job to get that experience out of the composer and the musician into the heart of that person who is sitting there growing as he sits in that audience. That is much too simple a job perhaps, but that is what we have to do. We should rebuild that audience for those management people in New York, who are very respectable and actually anxious to serve. They may not be very brave, because they are dealing with dollars and not with ideas, but they are certainly people whom we must respect for the fact that they control a great deal of what we have to offer. We then can better serve the whole state of Minnesota, those towns under 10,000, as well as our audiences in Minneapolis and Saint Paul. If we have helped all of those people to come to music at a level where they can begin, have served them there, have taught them by our means as educators and as university extension people to accept music on that level to have it reach us and them, then we can go on to build those audiences that we would all like to see. Then I think we have done our job, both in presenting faculty touring groups, as well as the professional musician.

DISCUSSION STATEMENT

by

John B. Hightower
Executive Director, New York State Council on the Arts, New York City

There is a growing concern about the university's role in the arts. Someone has said that the arts may be too serious a business to be left in the hands of educators. There might be some truth to that, although as someone who is involved in government support of the arts, I know what it feels like to hear charges like that. John Sloan at around the turn of the century was asked what he thought about the establishment of a national fine arts commission and he said, "Splendid! Then we'd know where the enemy is." The same fears that the arts and the artists involved in the arts have about government involvement also seem to me to apply to the university. We have a difficult task to guide our particular vessels through the shoals of censorship on the one hand or what may be termed university domination on the other. There are the shoals of censorship on the one hand, that kind of suffocating love we have for a new captivation, and outright subsidy on the other. Now this applies more to government than it does to the university, but it applies to us both.

We at the State Council on the Arts in New York think of arts education as a preparation for the arts and not as instruction in the arts.

There are four points I want to make. One is the great need for arts management courses and training. There is a great dearth of personnel who are trained administratively for the arts, both in the visual arts and in the performing arts. It seems to me that this is an area in which the universities can enter with a great deal of ease and without the normal fears one encounters in terms of the domination of the arts. If you consider the facility of the museum and extend your definition of a museum to include performing arts organizations as well, then why is not the Metropolitan Opera Company a museum as much as the Metropolitan Museum of Art? If you can logically extend that definition it seems to me that these organizations and institutions have a relationship to the university in that they can act in the same way that a hospital does to medical schools both for internships in performance as well as management. This is the idea of a living institution.

I was at the Metropolitan Museum of Art the other day with my wife and we were looking at a Titian portrait. There was a little boy about ten years old who was diligently taking notes and I was impressed. Then I noticed that he was not really looking at any of the paintings. Something is wrong if this is the educational approach to the arts. Something here is amiss.

And finally, in the role of expanding the audience for the arts and for music the university must include the community, it simply must. Too often college campuses are as isolated and insular as Manhatten is. Whenever a performance, a professional performance in particular, is given on campus, I think it is essential that the college open its doors to the community around it.

Professionals should be paid. I will not belabor what I mean by a professional. I will let you decide the difference between professional and amateur. But I think it is important to establish in the educational institutions of the country the habit of paying for professionalism. I think this applies to elementary and secondary schools and colleges as well. A price tag should be put on a professional performance wherever possible.

The contemporary music problem has been mentioned. I am amazed at how far behind the composer the audience is for contemporary music--except for young children who respond to it tremendously. Gunther Schuller has said that the audience probably is about twenty years behind contemporary music and that the performers are about five years behind.

I think that only through a combined co-operative effort on the part of everyone, universities, commercial managements, the unions, municipal, state, and federal governments, foundations and private individuals can we really meet the obligations we have to the arts, and most importantly, to the artist.

OBLIGATIONS IN MASS MEDIA

by

William B. Harley
President, National Association of Educational Broadcasters, Washington, D.C.

If you will take the chairman's word for it, perhaps I need not rationalize my presence here as far as radio and television are concerned, but I must say I have some misgivings about going anywhere to talk to musicians about music. There is not only that uneasiness, but coming to Wisconsin to discuss extension education is like carrying owls to Athens.

The University of Wisconsin, of course, has distinguished itself in extension education in a number of areas and it already has considerable competence in the use of mass media to accomplish the varied objectives of extension education. Not only for extension education in music for adults but for direct use by school children of the state in such programs as, "Journeys through Music Land," on the state radio network.

It is probably true, despite my modesty, that I have already had some impact upon music education, because during my college life here in Madison, I played in a small musical group and as people were exposed to the music we played, I am told, that a number of them got interested in music education. They felt that something needed to be done, and they wanted to help.

Now actually, of course, I never could lay claim to being a musician because my instrument was the saxophone and Major Morphy, who at that time was director of the Wisconsin bands, let me know in his exquisitely acidulous fashion, that he did not consider the saxophone a musical instrument. He tolerated them in the marching band, but no where else. If I wanted to be a member of the concert band, he informed me, he did have a spot for me - but to attain it I would need to take up the tuba. Well, I suspect that the fact that I never did take up the tuba prevented me from achieving a new level of esthetic sensibility.

My purpose this afternoon is to specify some ways in which radio and television can be used to improve and extend the quality of adult music education.(When I speak about radio and television I am not talking about either commercial broadcasting or educational broadcasting. I am talking about educational uses of radio and television techniques.)

First, I should like to talk about the appropriateness of radio and television for transmitting music and then suggest some examples of specific areas that might be developed as a means of taking advantage of these media.

The characteristics of radio that make it a useful device for conveying musical experiences are well understood. It is a sound medium. It has become technically capable of reproducing musical compositions at great frequency range in stereophonic dimension, and distributing them over a wide geographical area. Many of the limitations of our existing radio stations are not inherent limitations of the technical system, they are administrative limitations. When we talk about the shortage of time, inadequacy of equipment, poor receivers or other difficulties, it must be understood that these are not weaknesses of the technical system, but limitations of the use we have put it to.

The mention of radio should also include the other major audio device, the tape recorder. The audio tape recorder currently is capable of reproducing the full frequency range of music and has a number of important applications for self-criticism, practice, and the storing of materials for later use in classes or through some kind of broadcast system.

The characteristics of television that make it appropriate for consideration in the discussion of music education are probably somewhat less obvious. There are some who insist that music is essentially an aural experience, yet we cannot disregard the excitement of seeing the creation of an aural experience. Among other things, this accounts for the large number of concert goers, it accounts for the success of music programs on our commercial television stations, and it is a fundamental value in music education.

An executive of the British Broadcasting Corporation has suggested that, "television could be the best of all ways to listen to music, since not only do you see great performers in eloquent closeup, but you can also have a frontal view of the conductor; and if anybody can get near to expressing through physical gesture the emotional content of music, it is he." Poor production of a televised concert can be a disaster. We are too familiar with the shot-happy director, cutting from one section of the orchestra to another with random abandon or superimposing piano keys upon whatever strikes his fancy at the moment. In such situations, of course, the visual element clearly constitutes a distraction and adding sight to sound in such circumstances inhibits rather then enhances communication. Perhaps one of the major contributions that universities can make in this area is to give us trained producer-musicians or trained musician-producers.

There is another difficulty with the use of music on television and this again is not a limitation of the system, but a limitation of our own doing. Most television sound is inferior to what is possible and to, indeed, what is actually transmitted by the station. The audio system necessary to reproduce the sound track of "Bonanza," "The Untouchables," or "Petticoat Junction" is inadequate to reproduce, even with partial satisfaction, the "Bell Telephone Hour" or concerts of the New York Philharmonic. Music without good sound reproduction is an undernourished thing, and we should at least be aware of the fact that we are accepting something less than the system is capable of transmitting.

Now, with these characteristics in mind plus the one that is common to both radio and television - their ability to transmitt material over geographical areas to many thousands of people simultaneously - we have the basis to consider what we might suggest in order to make better use of them.

First is the training of musicians; second, developing an appreciation for music among people who are not going to be professional musicians; and third, a rather specialized area of music history and criticism.

First, the training of musicians. A large part of this, as we all know, is technical in nature and has to do with learning how to read the scale, read notes, learning various musical symbols, fingering of certain musical instruments, and so on. There are special considerations here that make radio and television suitable for improving practice opportunities, and for the study of language as they relate to the development of vocal skills.

No one would suggest, of course, that a person's full musical training be done through radio or television, but we are fast reaching a point in this country, if we are not already there, where there are not enough good teachers to provide individual instruction to all the students who want it. The alternative especially for adult and extension education must be to provide a large amount of the basic information by some other means.

For example, the matter of musical notation is basic information for all musicians, and for the most part information that is common for many different instruments. Television affords an opportunity to see these notations in conjunction with a directed listening experience. It is possible through the use of super imposures to follow a score as one hears it played, and it is possible to demonstrate vividly the effect upon music of various interpretations of musical notation.

At Pennsylvania State University during the period when there was an extensive instructional film research program, there an exploratory series of short films showed in great detail through the use of close-up photography the fingering actions for musical instruments. Precise action patterns, their sequence and timing were, through motion picture photography, analyzed, recorded and projected. The fingering actions were brought within the field of view much more visually and forcefully than could be done through customary group demonstration.

It is easy to see how such films could be arranged in short loops, perhaps in a graded series of performance levels that would serve as models for students of instrumental music. In some situations, it may be possible to reproduce these through a motion picture system, but for adult use in the home, they can easily be displayed through television.

In a paper presented for the recent National Conference on the Uses of Educational Media in Teaching of Music, Dr. Ray Carpenter suggests another area: "One of the great problems or requirements of musical training is that of practice. Surely from the logistical point of view, the requirements of time, space and musical instruments add up to major demands on institutional resources and funds. These requirements also set limits to the number of students who can be accommodated and the practice opportunities for those who have any access to what they need in large universities. I merely raise these problems and ask a question: are there any possibilities of so using films and television as to reduce the traditional requirements for practice time, space and instruments? Experimentation may lead to new definitions of the amounts of practice required to reach given levels of performance. It is suggested that emphasis on discrimination training and on training in musical imagery of ideal standards to be achieved would result in reduced emphasis on drill and practice. Furthermore, it is not known that the most efficient patterns of amounts and sequences of practice have been determined for musical education."

This, of course, points to the fact that we have not undertaken very much experimentation with the use of radio and television to improve and extend music education. And I am pleased to note that Harold Arberg of the U.S. Office of Education is going to be here tomorrow to describe the government resources that are available for experimentation and research in this area. In technical training alone, we must make much more effective use of mass media for presenting basic information about music.

It is unlikely, of course, that we will reach a point where everyone is interested in becoming a skilled musician. Radio and television can also assist in the development of the sensitive, experienced listener. Through these media it is possible to provide endless hours of exposure to excellence, to worthwhile musical opportunities. Radio and television are outlets for contemporary musicians to present their compositions.

They are useful not only as a sort of classical jukebox, but as a means of helping us understand music. Intelligent commentary is almost extinct on most radio stations, and we appear content just to hear the music introduced by an announcer who can pronounce neither the names of the composers nor the compositions and usually tells us nothing whatsoever about the music or its performers. In no way does this enhance our listening experience.

Thomas Mann called music, "the art that needs no experience." By this I think that he meant there are many different ways in which one can appreciate music, and even if one comes in contact with only the first level, the orchestral color of the work or the rhythm or the melody, is at least a partial musical experience and as such is different from other artistic experiences.

But beyond this level there are deeper and more worthwhile layers of meaning that can be grasped only if we are taught about them. Few people can do it on their own. It is possible, as a method of developing greater musical sensitivity and appreciation, to broadcast rehearsals of a famous conductor and a famous orchestra. But what about the rehearsal of a choral group? What about the painstaking practice of a soloist and her accompanist? What about the rehearsals of the small chamber music groups? Have we made enough use of these experiences for the development of a more musically literate public?

We can hardly imagine enjoying a game of baseball without knowing something about the rules, and yet thousands of us attend concerts on the assumption that we need to bring nothing to the experience and that the performer must give everything. Radio and television look to you for assistance in developing materials and personnel that will help you change that situation.

Not only should you as music educators be using radio and television to provide esthetically rewarding experiences and seeking to raise the level of public appreciation of music, but you must do so. Unless educators take some active role in using radio and television to set music standards the mass media will do it willy-nilly, and that constant outpouring of musical pabulum will so atrophy the American taste buds that tasteless will become tasteful and the mediocre marvelous. Unless educators together with others concerned with our cultural well-being act to use radio and television to provide some alternative fare the mass media without such guidance and such supplementation will eventually give us a society in which Sinatra is significant and Sibelius irrevelant. So rather than deplore the usurpation of music guidance by the mass media I ask you to use the same instruments to reach the people to extend music education and broaden the range of musical fare available on the airways.

If we are to have the cultural revolution in the arts that Harold Taylor spoke about, I agree with him, we must rely heavily upon the universities to make the arts community experiences in which people can become active participants as creators as performers and as appreciators. Radio and television can be used to help extend such opportunities to every town and hamlet in the nation. This is, of course, not to say that radio and television, commercial or non-commercial, are not doing some wonderful things in the arts. But these programs are just drops in the bucket. Unless educators do something actively to participate in the use of radio and television to reach the people with cultural opportunities, our society will be inundated by a Niagra of syrupy, narcotizing stuff.

Finally, there is the area of music criticism. We have used radio and television far too little for conversations and talks about music and about standards of musical achievement. Through radio and television it is possible in the broadcast of concerts not only to provide the central musical experience, but to conclude with a commentary by a responsible music critic. Since so many of these broadcasts are recorded, the critic would have an opportunity to develop his reactions over a short period of time and he may even wish to illustrate certain of his criticisms by replaying parts of the concert either on tape or on video tape. This provides an educational experience far more direct and far more useful and meaningful than we are accustomed to have through the normal channels of criticism.

In situations where there are substantive differences among critics, it would be instructive to provide a forum for several of them to react to a given concert. We have a unique opportunity through radio and television to develop musical tastes, not to the end that we will all agree on a certain piece of music as good or bad, but that we become more sensitive and informed critics of musical experiences.

The present-day university must acknowledge that it cannot exist solely as a repository. It cannot be merely a storehouse of accumulated knowledge where young people come to make selections off the shelves. True, it needs to enjoy some detachment in order that certain kinds of thinking can be carried on free from pressures, but at the same time it must function as a part of the ongoing society which sustains it. It must share its talents, knowledge and understanding, not only with its students but with people generally who look to the university for guidance and for wisdom and it must supply standards and principles for the critical evaluation of life. In Wisconsin this sense of out-reach and responsibility to the remote citizen found expression in the Wisconsin Idea. One of the major means of implementing this idea has been the use by the University of Wisconsin for over 45 years of radio, for over 10 years of television.

We have long seen the appropriateness of the University's activity in adult and extension education in many vocational areas, and we are now coming to seeing a similar appropriateness for institutions of higher learning to extend their talents and resources in the arts and humanities.

While we need to improve the quality of our scientists, engineers and our statesmen and many others in our professional life, it is none the less true that we must devote more and more attention to those esthetic experiences of human beings that are in fact the things that abide and that hold us together as a civilization. Music and the other arts evoke a warmth of feeling, a love of beauty, and an enlargement of the spirit that aid in molding the whole man capable of effective participation in a free society. Radio and television skillfully used by educators concerned with broadening and enriching musical experiences for adults have vast resources to offer and I hope we of educational broadcasting will have a role in assisting you to use them.

DISCUSSION STATEMENT

by

John W. Mitchell
Associate Professor of Music Education, State College of Iowa, Cedar Falls

My work in continuing education has been through the Extension Service of our college. In carrying out that work I turned to radio for a number of years and also presented two different series of television programs, both of which went over the WOI stations at Ames (Iowa State University). As a part of our extension services for the in-service education of teachers, these programs served a continuing education function. They were concerned primarily, however, as a direct educational experience for the pupils who heard or viewed them in their classrooms during the hours of the school day.

Educational radio and television needs to concern itself with presenting programs which provide listening or viewing experiences that cannot be provided in the ordinary classroom. Otherwise we are intruding on the province of the teacher there in the classroom, who might even do the job better.[1] So we need to ask ourselves just exactly what we hope to accomplish. My answer is that we should seek to raise the musical sensitivity of the viewers or listeners, principally by helping them become more sensitive and thoughtful listeners. I believe this takes into consideration the unique features of the media. It also directs attention to the "educating" function of educational radio and television.

Can we build programs that will help pupils develop a concept of the importance of serious music and of its value to them in their own lives? I think of the president of a successful small manufacturing company, and of the engineer in a much larger corporation who find personal satisfaction in performing and listening to really good music. They could not take time to visit many schools, but they could talk to many pupils by radio or TV. Their direct comments would have more impact than a teacher's saying that he knows of such men. Programs showing the important role music has played in the various situations in which man has found himself throughout the centuries could help pupils come to realize it may have an importance to them also. Radio and television might concentrate on efforts to show the importance of the greatest music. Teachers in ordinary classrooms can probably accomplish this in connection with folkmusic; no effort is needed to show the role of popular music of the day.

Can we help pupils become better listeners? This does not refer to comments about the story behind the music or incidents in the composer's life. A competent studio teacher can pinpoint basic tonal, rhythmic and expressive elements, can direct pupils' attention to them, and can help pupils listen for the ways these elements are treated and developed. One such teacher was the late Henry Harris of Michigan State University. With this type of program, radio and television would certainly be helping and not intruding.

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[1] This does not rule out radio and TV programs designed to substitute for weak teachers or to serve as demonstrations to help them improve their teaching techniques.

Can we extend to rural areas and small towns the opportunities pupils in metropolitan areas have to see and hear outstanding performers? Radio and television can serve here, and the performers might well be some of the faculty members of colleges and universities. Educational value would be enhanced if these programs were more than performance of pieces. Comments to guide the listener through the music being performed would help. The performer could demonstrate not only what his instrument looks like and sounds like, but could demonstrate its expressive possibilities and uses, and help pupils develop a respect for the keen skills required for sensitive musical performance.

These few comments represent the direction of my thinking in regard to educational radio and television. We should be concerned with education and not just entertainment. We should not intrude on the teacher in the classroom. Activities leading to the various levels of performance skill probably can be taught better by a person who is with the learner to observe him and make necessary corrections and suggestions than by a studio teacher at some distant station. Radio and television can use the "impact" which they possess to help motivate interest in the greatest music, and to provide guided experiences with that great music which are not available to ordinary classrooms.

DISCUSSION STATEMENT

by

Donald A. Pash
Associate Professor and Fine Arts Program Associate for WMSB-TV, Michigan State University; Consultant to National Educational Television Network

My university degrees are in the field of music. For the past twelve years I have been producing educational television programs in music and the fine arts for Michigan State University. We have produced such programs as the American television debut of Thomas Schippers conducting the Detroit Symphony Orchestra. Also, we produced the American television debut of the Vienna Symphony Orchestra. Both the Detroit and the Vienna programs were videotaped for the one hundred stations of the National Educational Television network (NET). Recitals have been produced with such distinguished artists as Luboshutz and Nemenoff for NET.

Each summer the American Federation of Musicians and Michigan State University sponsor the Congress of Strings, an eight-week training program for one hundred talented string students, on our campus. Thor Johnson was one of the conductors during the first year of this project at the University in 1961. Since that time we have produced several programs with the Congress of Strings for NET, conducted by Eugene Ormandy, music director of The Philadelphia Orchestra; Erich Leinsdorf, music director of the Boston Symphony Orchestra; Josef Krips, music director of the San Francisco Symphony Orchestra; and Robert Shaw, associate conductor of The Cleveland Orchestra.

In addition to producing these programs at the University, I have also had the privilege of producing for NET a full-length recital with pianist Rudolf Firkusny at the Denver educational station and two concerts with the Cincinnati Symphony Orchestra from Music Hall in Cincinnati. Max Rudolf conducted, and Lorin Hollander was the piano soloist.

Being a musician, a pianist and an oboist, and having been a private conducting student of Pierre Monteux for three summers, I am very much interested in the proper presentation of music on television. While I can sympathize with the problems of the typical shot-happy television director, I cannot appreciate the results which he produces. I learn carefully the musical scores for every program I produce. Then I know what is needed and can make the proper plans. It is unfortunate that there are not enough musically-trained persons working in television. In my work at Michigan State University, I have been able to train a few who are now working in the field of educational television. However, this continues to be a real problem. Most television staff members, including those who pretend very hard, have a superficial knowledge of music, not a deep and thorough knowledge. It may interest you to know that after receiving a doctor's degree in musicology, I studied television production in a university station for one year. I have worked with the audio board, microphones, lighting, cameras -- with all aspects of television production. Now I feel somewhat qualified to ask for the effects and the quality of work which I want, both as a television producer and as a musician.

In educational television one must not be afraid to argue with university administrations, or the management of the station, for the kinds of equipment which are necessary for the production of first-class music programs, such as Telefunken microphones and the best Steinway grand pianos. Television equipment itself is very expensive.

As a passing comment to one that was made at this conference, I must state that we have not had a great problem at Michigan State between instructional television and the presentation of general cultural programs. Both exist. One does not take precedence over the other.

I think that television does offer a new and effective way to present music, if it is done correctly and with taste. You may be interested to know that we have a very extensive series of successful recitals. For instance, at the present we are making arrangements to bring the 1965 Leventritt piano finalists to the campus. These programs will be distributed nationally, perhaps internationally. We have also produced programs with a number of students of Rudolf Serkin, from the Curtis Institute, as well as students from the Juilliard School of Music. In addition, I have been consulting with officials of Lincoln Center in New York concerning their television programs.

What we have done at Michigan State University can be done at any university. I might add that, unfortunately, such work is not being done in New York City or in most of the large metropolitan centers in this country. These programs produced by Michigan State are available to all of the educational television stations in the United States. In the state of Michigan, we also make some of them available to the various commercial stations. We feel that the citizens in all parts of the state should be able to see some of the programs for which they have paid taxes. Needless to say our educational television station and the one in Detroit do not cover the entire state.

I am somewhat amazed at times, as I have been again today, that many people in important educational and artistic positions are not aware of what is happening in the arts, particularly in the Midwest. Unfortunately, television was dismissed in the Rockefeller Report as something that should be handled in a special study. However, when one does read a report concerning television, he invariably finds that the person who is writing about music knows nothing at all about music in educational television. And, if he includes anything on the subject, he mentions only Boston and New York, usually outdated material. I think that this is a most unhappy situation.

In conclusion, I should mention that I have another job in the University. I am also in charge of developing cultural and artistic activities in one of the new dormitory units. We hope to do the same in the other units. At the present we are building a number of new 1200-unit co-educational dormitories, a dormitory for the college of arts and letters, for social sciences, and for other departments. These units have a resident faculty, classrooms, auditoriums, small libraries, and recreational facilities. I have been developing special music, art and literary programs for the college of arts and letters. When we hear, as we have heard at this conference, that there is no interest in recitals, I can state the contrary. If one has the time, the ambition, and the necessary help, one can develop the interest among the students. They will support such events if they are well organized and publicized. The value of these presentations is that the students partake of other artistic events on campus and may eventually enroll in various classes in the college of arts and letters. Without this kind of planned activity, too many students would graduate from such a large university as Michigan State without sufficient artistic experiences.

The following material has been prepared to document the work of the arts and television at Television Station WMSB at Michigan State University at East Lansing.

THE ARTS AND TELEVISION AT MICHIGAN STATE UNIVERSITY

> A creative and challenging concept concerned with developing a more enlighted audience for the arts, nationally and internationally, through television programs of excellence and diversity, with special emphasis on programs presenting outstanding young American musicians.

For the past eleven and one-half years the Michigan State University television station WMSB has devoted considerable effort and creative imagination to the production of high quality arts programs. It has been recognized by many distinguished individuals and organizations as a leader in this field. Many of these presentations were prepared especially for distribution by National Educational Television, a network of over ninety educational stations from coast to coast. Others have been distributed by Michigan State University.

These arts programs form a rare concept in cultural television programming. They provide viewers with a wide range of subjects. One of the most important aspects of this service is the encouragement of outstanding young performing artists. Despite limited resources, WMSB hopes to give more and more talented young people the opportunity of being heard by a larger segment of the American public, through further television programs produced for national and international distribution. In the support of young musicians Michigan State University Television has been a leader.

Listed below are some of the programs produced by WMSB, along with some of the participants.

Young American Musicians -- television recitals with such artists as:
- Toby Saks, cellist, first prize 1961 Pablo Casals International Violoncello Competition, student Julliard School of Music
- Lawrence Smith, pianist, 1964 Dimitri Mitropoulos Award winner
- Arthur Fennimore, pianist, 1961 winner of Senior Youth Audition for solo appearance with Philadelphia Orchestra
- Michael Oelbaum, pianist, holder of a Martha Baird Rockefeller grant
- Richard Goode, pianist, former student Curtis Institute of Music
- Penny Ambrose, violinist, winner Wieniawski Violin Competition
- Pamela Paul, pianist, one of the 1963 New York Philharmonic Young People's Concert winners, student Julliard School of Music
- Benita Valente, lyric soprano, 1960 Metropolitan Opera Auditions winner

1960 Leventritt Piano Finalists
- Michel Block, first prize, 1962 Leventritt Competition
- Kenneth Amada, winner 1960 Queen Elisabeth of Beligium Competition
- Bela Szilagi

Congress of Strings -- an annual string orchestra program sponsored by the American Federation of Musicians and Michigan State University, which brings together one hundred young string players from throughout the United States and Canada for a summer of instruction and performances with noted conductors. These programs have been distributed by National Educational Television and by WMSB throughout the country.

- 1962 Congress of Strings -- conducted by Robert Shaw, founder and director of the Robert Shaw Chorale
- 1962 Congress of Strings -- conducted by Eric Leinsdorf, music director of the Boston Symphony Orchestra
- 1962 Congress of Strings -- conducted by Josef Krips, music director of the San Francisco Symphony Orchestra
- 1963 Congress of Strings -- conducted by Eugene Ormandy, music director of The Philadelphia Orchestra
- 1964 Congress of Strings -- conducted by Alfred Wallenstein, noted American conductor

Recital Hall -- a continuing series of programs with professional and student instrumental soloists, chamber groups, and vocalists. This series has given many outstanding Michigan State music students, as well as students from other universities and colleges, valuable television recital experience. In addition, the series includes appearances by faculty soloists and ensembles and such artists as pianist Joann Freeman, pianist Coleman Blumfield, and others.

Special Music Programs -- with such persons as duo-pianists Luboshutz and Nemenoff (an hour-long recital for National Educational Television), the foremost Japanese kotoist Kimio Eto, guitarist-singer Thom O'Hara, and others.

The Detroit Symphony Orchestra -- with guest conductor Thomas Schippers. This program for National Educational Television on the Michigan State campus marked the American television debut of Mr. Schippers conducting a symphony orchestra.

The Vienna Symphony Orchestra -- another program for National Educational Television; the American television debut of the Orchestra and its permanent conductor, Wolfgang Sawallisch, recorded in concert on campus.

The Layman and the Arts -- a four-part series showing the importance the arts play in the lives of many distinguished business and professional men. Participants were:

- Louis Sudler, Chicago real estate man and well-known concert baritone
- Dr. Jerome Gross, Cleveland surgeon and distinguished violinist
- Denison Bingham Hull, Chicago architect, translator of Aesop's fables from Greek to English
- Ward Canaday, president of the Overland Corporation, archaeologist and Greek scholar

The Art of Singing -- a four-part series on voice training with Martial Singher, formerly with the Metropolitan Opera and now head of the opera department at Curtis Institute of Music. Produced for National Educational Television.

Great Composers -- a continuing series of piano programs with Henry Harris of the Michigan State University music department faculty. During his eleven-year association with WMSB Mr. Harris has performed over 75 programs in this series. Several have been distributed by National Educational Television.

Keyboard Conversations -- eighteen programs on musical form produced for National Educational Television and presented by Professor Gomer Ll. Jones of the Michigan State Department of Music.
Music for the Keyboard -- a series of harpsichord and piano programs with the late Dr. Ernst Victor Wolff, chairman of piano at Michigan State.
Young Michigan Musicians -- a series presenting outstanding junior and senior high school students from throughout the state.
Workshop of Early and Contemporary Music -- a comparison of early and contemporary compositions.
Symphony Notebook -- a series concerning the instruments of the orchestra.
Early Musical Instruments -- concerning precursors of present-day instruments.
Other Music Programs -- from time to time WMSB has produced individual presentations with University choral groups, jazz, popular and folk groups, as well as combined music and dance productions dealing with such subjects as George Gershwin, Christmas music, the city of Paris, Mexico, and many others.

In addition to music programs WMSB produces art programs, most of which are accompanied by special musical backgrounds. Here, too, there is great variety of subject matter. Listed below are some of the program titles.

The Satire of Daumier -- produced for National Educational Television.
Odilon Redon: The Graphic Works -- produced for National Educational Television. Dr. James Niblock, Chairman of the Department of Music at Michigan State University, composed a special score for this presentation for solo viola and solo cello. The score was played by William Lincer, solo violist of the New York Philharmonic, and Theo Salzman, formerly principal cellist of the Pittsburgh Symphony Orchestra.
Inmates Art -- paintings by inmates at the State Prison of Southern Michigan.
The Surrealists
Joan Miró
Cézanne
Picasso
Commercial Graphic Art
Paul Klee
Kaethe Kollwitz
The German Expressionists
Raoul Dufy
Modigliani
The Van Eycks
The Impressionists
Illustrations for the Old Testament -- contemporary illustrations by Marc Chagall
Latin-American Architecture
Cathedrals of France
Chateaux de France
Dutch Seventeenth Century Painting
Scandinavian Design
Purchase Exhibition -- a remote telecast from the galleries of Kresge Art Center on the Michigan State University campus.
Oriental Masks

African Art
Jakob Grimmer (The Four Seasons)
Contemporary Design -- a three-part series with American architect Alden B. Dow.
The Language of Art -- six programs presenting an introduction to art techniques.
Sculpturing in Wood
Ceramics
Silk Screen Prints
Industrial Design
The Sculpture of Rodin
Hieronymus Bosch
Dutch Graphic Art -- works by seventeenth century Dutch artists.
Three Abstract Artists -- works by Brancusi, Arp, and Gabo.
The Cathedral of Notre Dame
Rembrandt (The Landscapes)
Rembrandt (The Portraits)
Ben Shahn
Contemporary Mexican Art -- Orozco and Rivera
Drawings of Albrecht Dürer
Italian Drawings
French Drawings -- three programs covering a wide range of artists.

Literary programs and discussion programs on various aspects of the arts form another segment of WMSB programming.

Life in the Middle Ages and Science in the Middle Ages -- two programs with Dr. Urban T. Holmes, professor of Romance Philology at the University of North Carolina.
The Paradox of Horatio Alger -- with Pulitzer Prize-winner Dr. Russel B. Nye of Michigan State University.
The Young Hero -- a program with Dr. Nye on American fictional heroes of the period from about 1890 to 1930.
D. W. Brogan: On America -- three programs with Cambridge University historian D. W. Brogan presenting his views on the United States, its people and culture.
Montaigne as a Modern Educator
Contemporary European Literature -- a series with Dr. Georges Joyaux of Michigan State University.
Contemporary French Literature -- several programs with Dr. Joyaux.
Geothe's Faust -- a four-part discussion series with Dr. George Radimersky of Michigan State University.
It Seems To Me -- a series of programs in which the artist, musician, writer, and philosopher talk about various aspects of the arts.
Sunday Review -- a series reviewing happenings in art, music, literature, and the theatre.
Students from Afar -- discussions with Michigan State University foreign students on the arts, crafts, music, and culture of their countries.

DISCUSSION STATEMENT --

by

Lee S. Dreyfus
Professor of Radio, Television and Speech and Associate Director For Television
The University of Wisconsin

I am not aware of what extension education or adult education have done for me or people in my immediate environment to help me live in a mass media society which has provided in radio and television a great deal of music.

In terms of the whole notion of what we should be doing with or without media and what media ought to be doing for your field, I am wondering if you have taken advantage of all the musical additions to our life which media have prouded. Now we have 60,000,000 Mozart records in the hands of Americans in this country. That is not hay from the "culture vulture's" point of view as to what we ought to be doing with our mass media. It's not all rock and roll.

We have an obvious problem with personal work reduction in this society, although I wish it would hit me a little faster than it is. Supposedly, we are going to have a quarter of us in the school and preschool age and then another quarter of in the retired age, all being educated. We are going to get educated on both ends of our work life. We are going to keep closing these ends together until you simply stay in school most of your life. In a sense, we are already in school most of our life, because our mass media are aggressively pedagogic. Somebody is trying to teach us something, or improve us somehow, everytime we turn around. For example, take this conference.

I do know that by the year 2000 our entire society in this nation will have 660,000,000,000 more hours of leisure time per year than it has now. What to do with those, I do not know. It seems to me that we have been talking only in terms of great art, i.e. bringing people to see a Rembrandt. I am not at all certain that it is necessary to see a Rembrandt; and besides, I have seen some fairly bad Rembrandts. It may be more important for me at my lower performing art level to attempt to create a picture or to attempt to create some music. For example, it may be more important that I learn guitar rather than listen to Segovia. I wonder why there has not been a tremendous increase in the availability of guitar lessons since the teenage group has shifted out of rock and roll and into folksinging? I have youngsters in and out of my house with guitar course in the extension division and could not find what she wanted. It seems to me we are not taking things where they are!

Now, what are some of the effects of mass media on what you are doing? One of them I suspect is that there is a limited amount of availability of what is given to the mass public. I do not know what the percentage is of operas recorded, but I believe it is something less than 10% of the available operas. I heard a lecture on radio that said there are 8500 operas. I do not believe there are 850 operas in recorded form. Companies cannot afford to do this because it has to be something that is saleable at the box office regardless of what its cultural value is. Thus the recording industry as an industry is clearly reflecting society's musical taste. It may even be that what you hear on commercial radio, particularly AM radio, is what we are musically. You may not like that kind of notion, but I suspect that it is a real possibility. We are what we hear. Commercial broadcasting is primarily a "following" public art. It will follow and reflect mass taste. Mass taste is a thing which is real.

The only way in which mass taste is going to be elevated is by you people and people behind you in the elementary and secondary education fields. Somehow, get through to the people in your charge a sense of taste and understanding so that they do appreciate some of the better music. I do think, however, that the elevation of taste in this country, as far as the total mass group is concerned, has moved more rapidly than under the type of "aristocracy" of taste notion in Europe. In the last 15 years, we have increased the sale of fine LP records to people between the ages of 13 and 19 in this country by 300%. I have heard a Dvorak record drop down and be played following the Beatles. This simply reflects a youngster at 17 years of age who on one hand appreciates Dvorak and yet has some kind of musical appreciation of the Beatles. As far as I could see on television, there was no music of the Beatles because I could not hear any audio. But this had a place in her life at the same time as the "New World Symphony." In fact, the two recordings she wanted for Christmas were a cello concerto and a folk song album. I do not see any problem with this kind of taste, but I do think that the mass media reflect general tastes. In a sense, you people have very little to do with what is programmed on broadcasting, but you can affect the consumer; and if you affect the consumer, the broadcasting industry will follow you. That much I am sure of.

I think educational radio is obligated to teach music as well as to provide it. I operated a radio station in Detroit; and from 1955 on, we never put on one season without teaching basic music appreciation, the small forms and large forms. We decided that if we were going to provide 60 to 70% of our material out of one room in that station, we were also obligated to provide to our audience an opportunity to understand the kind of thing we were doing. Now, that music appreciation course just gets repeated every semester, small forms one semester, large forms the next semester. It is still on the air since 1955. Wayne State University in Detroit pushes this course and gets about 150 pieces of mail a week from all kinds of new and interested people.

You are also faced with what the media say about music. I grew up under George McManus's comic strip, "Jiggs and Maggie". Jiggs says that opera is a terrible social experience. For the male, this is something involving a 200 pound Valkyrie or armored gal warbling; and he tries to avoid going to music under these conditions. This comic hit with an impact of millions and millions of people getting this image about opera. The media also affect you in terms of the kind of image they created of the musician in our society. For example, I have my son studying French horn. I do not know what my reaction would be if he said to me one day, "by the way, I'm going to be a French hornist." In our society, I think there is a real gamble in becoming a professional musician. You take on lots of things at this point and we say, "well, now with a French horn can you have a split level, and wall to wall carpeting, and everything?" These are the questions that are being faced within our society and they are your questions.

Let me just mention a few more problems. Besides the fact that I have an eighteenth century ear with which you have to deal, there is the problem of passivity. I think that is a key problem. I do not know of anything in our society which is a more wasteful resource than music. There are on this campus some 27,000 students. I would imagine there are 20,000 students with musical training, and they do not do a thing with it. Unless one is in the music department taking certain courses or in the university orchestra (requiring certain obvious levels of performance), it simply goes to fallow. Parents, much like myself, put out all this money and time, go through the squeaking violin or the whole routine of a whining French horn upstairs; and then by the time the child gets into the university, there is no activity. We have ball courts; we have soccer courts, we have tennis courts, but we have not anything comparable to a music court. The media will help to increase this passivity unless you come up with something like the bowling alley. Maybe we need a music alley! The point is that the bowling alley people spotted that if they put enough bowling on television then they could get people interested to come out and try some bowling. At this point people are not coming out to try music.

I hear music in its perfect form. I hear it without any performance break whatsoever. This is being pushed as a stamp of music in our culture. I think it is something you ought to fight in your line of work. Perfect music is not the answer, because I can get perfect music; recording can be done until it is is just right. On that basis does this mean that I cannot enjoy a performance by people in my community? I suspect that community orchestras are an area where people have to be pushed to a performance. In this sense I think that this is one of your key areas, and I am not sure this problem has been touched. You people must gather up all of this musical resource, that has been developed in youngsters and simply goes fallow about the time they get into high school or college and resurrect it again. I do not think it is necessary to be a top violinist in order to enjoy playing a violin. I wonder if you have within the extension notion the capability of getting out and getting these groups going again so that people with this 660,000,000,000 hours of leisure time coming up in the year 2000 will pass some of it by performing music.

As I see it, these are some of the problems of music education in a mass media society.

COMMERCIAL BROADCASTING ATTITUDE TOWARD MUSIC EDUCATION AND APPRECIATION

by

Donald Voorhees
Conductor, The Bell Telephone Orchestra of the Bell Telephone Hour, New York City

The topic, "Commercial Broadcasting Attitude toward Music Education and Appreciation," has given me great leeway, because the attitude is nonexistent. First of all, I would like to make you acquainted with the structure of commercial television, so that you know at which door to lay the blame and also at which door to occasionally have a faint word of praise to lay. The structures are completely different than commercial network radio was. In network radio a commercial sponsor, once he took over a certain time period, retained that time period until he put on a program that was completely unsatisfactory to both the audience and the network. Then the network would, after a certain limit of time and giving him maybe one more chance to change and try another program, recover the time from him. In commercial television the sponsor is simply in the position of the magazine advertiser. He has no hold on the time period and with rare exceptions does he have any control over the program. Fortunately, Telephone Hour is one of the exceptions. Most of the programs are either put on by the networks, that is produced and put on by the networks or by the so called outside independent producer or packager. A prime example that was recently in the news, which supposedly contributed to the downfall of James Aubrey at CBS, was an independent producer which happened to come up with three of the prime failures of the season. I think this hastened Mr. Aubrey's end in his tenure at CBS. The blame for the low quality of programs has to be shared equally by the public, who do not know where to complain or to whom to complain, and by the networks for their sacrificing everything to this terrible battle in rating competition. It is life and death to them and it is understandable, but there must be a solution somewhere along the line so that they will occasionally take into account the question of taste or quality. They are in this genuine struggle to the death to be the top dog in prime time. Anything and everything is sacrificed for that. It is also an untruth to say that the general public insists on "Hullaballo" or the "Beverley Hillbillies." It is certainly true that these programs have mass audiences at least for a season or two, but they are not on because the public demanded them. They are on because the networks in their frantic battle to acquire as large a numerical audience as possible came up with something that seemed to turn the trick whereupon they proceed with another one. "Hullaballo" is the NBC answer to an ABC program called "Shindig."

I believe that this pattern will change. We had a very similar pattern in early commercial radio network broadcasting. The only difference there was that we did not have the third party. Practically all of the programs were put on by the networks. The picture got dimmer and dimmer and finally one of the leading brains of the advertising industry, (who at that time was the head of the advertising agency called Batton, Barton, Durstine and Osborn, which we used to laughingly refer to as "button, button, I've got Durstine who's got Osborn,") decided that the time had come to take over their proper responsibility. After all, an advertising agency's function in connection with a sponsor is to make clear to the sponsor what is to his best interests and also to be on guard against everybody coming at the sponsor from any and all directions. This agency believed that it must advise and educate to a reasonable degree and also know where there is tender territory that has to be guarded against. The agency has no stock in trade. They have the goodwill and how well they carry the account and that is all. One of these days somebody is going to come along in the television picture and take over this responsibility for his agency and for the clients that agency represents. Then the picture will start to improve and change, but not until then.

This present situation gets more grim. Now one ray of light is the fatality rate. The fatality rate of the new programs that are put on each fall by the three networks keeps going up and up and up. I think maybe just out of pure desperation, or because a tremendous void for programs will be created, the networks might somehow or another permit an occasional program to come into the picture that does not set out to attract everybody across the whole country, but might be played towards special audiences or special groups or special cultural purposes. They might be willing to settle for a slightly lower rating and a little pat on the back from the listening audience. This may be optimistic on my part, I am not sure. There are all kinds of plans under consideration, I believe, for an answer to this rating thing or how to contend with it. I heard the most interesting one within the last few days in discussing it with a man in the business. It sounded like a very sensible suggestion. He thought that the FCC by some manner of means should step in and that one night a week each one of the three networks should devote their entire prime time to putting on programs of quality and cultural benefit and just forget about ratings that one night and concede that one night to the other two networks rating-wise. Now this starts to make a little sense. It is one of the best suggestions I have heard so far. Whether anything will come of it, I will make no promise.

Good music in television has been practically completely neglected. There is a combination of reasons. When I say good music I do not mean only classical music, I mean good music of any and all kinds. I think the main reason that music is neglected is because it cannot conceiveably have mass audience appeal. This we understand. We concede this, but in the instance of a client that in interested in what is called institutional advertising it is trying to establish or bring about a feeling of gratefulness; let us say for offering entertainment that would not have been possible otherwise, bringing artists into living rooms that people would not be able to hear unless one took a special trip to New York, Chicago, Boston, or Philadelphia. The Bell System is an example of an institutional advertiser; it has no objection if you decide to put another extension in your home or to spend a little more money on long distance calls-they will not be mad about it-but they are not primarily trying to sell that. There is a further complicating factor. Again, I will take a crack at the network people about it. The programs in networks are still completely in the hands of the men, or at least in New York, some of whom have grown a little bit older and a little more tolerant, but they do not want to deal with something they know nothing about. They consider this to be a visual medium completely. They do not know what to do about music in it. They refuse to settle for something that does not offer to them an interesting visual picture on that screen all the time. I believe that this is a blind spot. I believe that the day has already come when audiences will not sit around in groups in their living room and just have their eyes glued to this well known idiot box for hours on end night after night. I think that the time is already at hand where there is plenty of place for programs that will offer a reasonable amount of visual entertainment so that there is enough to look at from time to time, but that you do not have to sit there in complete attention, afraid to say a word until the commercial comes on and then you go to the ice box, they hope. I really believe that the picture will, with any luck, change.

In the last few years I have been released from the every week program. I regretted the release. I probably should not say release, because they were the most pleasant possible years. We had nothing to worry about other than putting on as good a musical program as we could during the radio days. But this prevented me from getting around at all, going to conduct orchestras around the country, getting to meet people, going to schools, finding out what the popular sentiment was, what the real thinking of the public was. During these last four or five years I have been able to do some of this, I keep discovering and rediscovering the most alarming situation with regard to the string situation in this country. It is desperate. I do not know what we are going to do if something is not done to correct this fairly soon. Now the correction of this has to begin in elementary and secondary schooling. Here is where it must take hold. When they get to even high school level it is too late, certainly too late, by far, when they get to the college level. Music educators must be impressed with the gravity of this situation. I can only tell you that my string section on the Telephone Hour is a bunch of old men. I have not had a young string player come in as a replacement that I can recall. We just do not have young Americans coming up that are adequate and good string players. I find an occasional exception. I will even quote one town because it was so outstanding and it stemmed from one man. I went to the little town of Quincy a couple of years ago-a town of 35-40,000. I heard one good little orchestra after another in the schools, even in secondary grades. It all stems from, as nearly as I can gather, a man by the name of Morrison who is now retired. It was he who just fought this battle of the string situation there. But we cannot rely on one Morrison and one town of Quincy to take up this terrible slack that exists. In community orchestras I find excellent woodwind sections, good brass sections with young players, but the strings, outside of maybe the first desk, would do us a favor if they went home. This is a very grave situation, believe me.

You will be critical, I am sure, of program making to some degree on the Telephone Hour. There is an answer for this. We are to some degree on the horns of a dilemma rating-wise. I believe that the Bell System officials could not care less. We do have to have a half way decent audience, because there are still such things as rate commissioners lurking around in the back streets; if we cannot come somewhere close to justifing the expenditure we will soon be criticized and asked why this much money is spent. Actually on an over-all basis it is trivial, it is pennies. But to maintain our position on the air, if we do not do everything we can to bend over backwards and attract as large a numerical audience as we can, we are not actually being fair with the network. This arbitrarily says we must include a lot of popular music. I have no argument against that. I am all for it. I would agree with you thoroughly if you criticized the performance and the performers of some of these popular segments from time to time. There I think your criticisms would be completely justified. I think that we have been misled occasionally by the booking agents, by the packager who puts the show on. We have been deceived in presenting someone in the popular area who may have a reputation and who may be all very well on the "Ed Sullivan Program" or a straight variety show, but who cannot sing at all. We have one yardstick that I keep yowling about. I do not always get myself heard, but I maintain that anything and everything that goes on our program must justify itself on a musical basis on one count or the other—either by performance or the piece of material. When we do not do either, (of course ideally we should do both,) when anything is included on the program that does not justify its existence on one or the other of these musical bases, we are wrong. We are not living up to what we set out to do. I believe that we should instead of trying to find eight young men who sing acceptably, and quite well in some instances, and winding up with only four who can sing at all, we would be far better to use the first four and put them on two or three times a year. But there is a constant attempt to present as many people, as many names, and as many reputations as possible.

Some have feelings about the combining of the extremely popular with quite serious classical music. I must say that I discovered justification for combining these two things. As I go around the country I inevitably find an awful lot of people who will say to me, "well, I tuned in the program last week because I wanted to hear Benny Goodman. And you know, that Sutherland woman who was singing, I never thought I'd like opera or anything like that but she's pretty good." And it is also the other way around. Somebody will tell me they turned the program on because they wanted to hear somebody play, they wanted to hear Hollander or Stern and they got exposed to Al Hirt and decided that maybe this was not as terrible as they had been led to believe. So I will rise to the defense of combining the two elements unhesitatingly. It is only when the quality of the performance of the one element is sadly low that I would agree that it did not belong.

I will give you a fast synopsis of how we do the entire Bell Telephone Hour program. I believe the easiest way to do this is to go backwards. I gather there is an impression around, I do not understand it unless it comes from columnists who each spring come up with the same story that the Telephone Hour is not listed for the coming season, is it going off, or what? We are going to be on Sundays starting in fall. I believe this is a wise move. We will be on Sunday in the Central Time zone 5:30 to 6:30. I am all in favor of this I think it will take us out of the heat of competing with "The Fugitive" and things such as that. We should be able to raise the caliber of the program to some degree at that time period. Currently we are on Tuesday nights 10 to 11 in the East, 9 to 10 Central. On Tuesday at about 2:30 is the first call in Brooklyn. There are two large color studios there, on the site of the old movie studios where the Mack Sennet and the Keystone comedies were made. All that stands of this old studio are the four walls, except that my orchestra usually sits at the one end that used to have a bathing pool. It is covered with cement now, but sometimes I wish it were not. We have from 2:30 to 3:30 to try and achieve audio balance. We have serious handicaps and problems at times because the studio is about 125 feet long and it is a little bit hazardous to play for an opera segment with the singers 125 feet away. But we work at it a little and usually manage to get away with it, after a fashion. At 3:30 we start a run-through, which is a start and stop procedure. This is mainly for the benefit of the crews, cameramen, and soundmen. Run-through usually lasts about two or two and a half hours. We will finish by about 6:00. The so-called production staff, the men in charge of the various departments, the lighting director, the camera director, myself, and the choreographer will go to a small room not too far away and start blaming each other for what went wrong. After we get through fighting for a while and making necessary corrections, we start a dress rehearsal usually around 7:30. Dress rehearsal is non-stop. We have only stopped twice in all the programs we have done. We go straight through. By the end of dress rehearsal, due to the few days of rehearsal preceding, we are usually pretty close to time, so that there is little to do after dress rehearsal other than make minor corrections. Conceiveably it can be a camera shot or lighting and maybe an adjustment timewise of not over 20 to 30 seconds. We might have to either add 20 to 30 seconds or get rid of 20 to 30 somewhere along the line. During the two preceding days, on Monday and Sunday, we do what is identical with the movie making procedure. It is what is called "camera blocking." This simply means that every shot in every segment, in every number of the program, is plotted out, looked at, marked very carefully. The camera has to arrive at a certain piece of tape or mark on the floor which has a number on it at a certain split second and the performers are supposed to arrive at just as critical positions at that same time so that the picture is completely in frame. This is a very tedious procedure, just as in the movies. Our whole operation is very simmilar to movie making except because we do the show live, we are doing it in sequence, which is not the way movies are approached, as a rule. We do not get a second chance at it. We stand or fall when the so called moment of truth arrives. Before the Brooklyn studio there will have been in Manhattan three or four days for the youngsters, for the production numbers, for the dancing group, and the singing group in the popular things. These three or four days of rehearsal are as much for memorizing as anything else. They do have new dancing routines to learn and new vocal arrangements to learn and memorize. It takes on the atmosphere of a miniature Broadway show, but they do not get slaughtered by it. They might work from 10 to 1 and 2 to 5 for three days. Concert people have very little rehearsing to do, because we make negligible adjustments there. The instrumental soloist will play at an unusual distance from the orchestra. In a straight concert performance the artist is close to the orchestra, but in television they have to work 8 to 10 feet away. This bothers some of them a little bit at first, but they very quickly adjust to it. The reason for this is that if they worked in the normal concert position the orchestra and I would be in every shot and this would get pretty tiresome. In order to get visual isolation and be able to show the soloist alone, we have to take them away physically from the orchestra by a few feet. The concert vocal things like opera segments need minor adjustments, usually condensing the movements or maybe changing the direction of a move. This is an adjustment made by the camera director, after he sees them go through the aria or the segment or the pair of things, and sees what they do normally on stage. He will then try to get them to accommodate themselves a little bit more to the confinement of the camera range, because otherwise it comes out just as though there were a camera down in the third row of the opera house and this does not usually look too well. We have orchestra rehearsal Monday night. This is a reading rehearsal of 3 to 3½ hours. Then the orchestra reports at 2:30 on Tuesday and that is the complete story.

I do not think you ever get the quality of performance on tape that you do in a live performance. There is a certain, not nervousness, but a tenseness and rising to the occasion. I think you could get close to it with the concert performers, probably get closer to it in the concert area than you would in the popular area. An awful lot of the popular area entertainers are not musically disciplined or even disciplined at all. When they know they can have a second or third shot at it, if you are doing the show on tape, they will not come up with a performance to the best of their ability. Tape was meant to be used as an aid, a convenience, a means to an end, not the end in itself. It has turned out to be to a great degree, the end itself. I think we need the live shows.

I am not conscious of any great or unusual pressures as a conductor. I guess this is a result of my background as a youngster. I did do an awful lot of Broadway shows so this is not a new element for me to be dealing with. I have had the privilege of conducting for an endless string of concert artists. I feel very much at home with all of them as I know practically all of them. I had the pleasure of working with the two Oistraikhs just the season before last. I had not met either David or Igor before and we had a grand time. That incidentally was one of our very seldom occuring deviations from a live show. That was a taped segment which was included in a live show. We did it on tape because we could not have presented them otherwise. They were only going to be in the country for 4 to 5 weeks and by the time we found out they were even coming they were booked so solid we could not have had them live. So sooner than not be able to present them we taped the segment and included it in a live show. There is a risk sometimes with musicians in the popular area, but this is simply a question of my knowing their work, their problems, their hazards and when to maybe ease them up a little bit. It may have all been very well to establish certain tempo in the rehearsal hall, but when they get on the set and they have to go leaping about on platforms and all that kind of business, it may be almost an impossibility to do it at precisely the clip that has been decided upon earlier; they might not even themselves realize this until they go all out in performance. This applies also to dancers. Dancers have a habit of holding back a little bit until actual performance; they never dance all out until show time, so I have to be very aware of their difficulties, their problems and where their hazardous moments are. If you wish to express your views on music on radio and television programs, communicate with the sponsors. I think it works both ways. You would be surprised what a complimentary letter does for somebody who is trying to do something good. Incidentally, I think you are wasting your time, to a major degree, if you write to the networks, at least, at the present time. The networks are in this bitter struggle on ratings and I doubt if they would pay very much attention unless it became a landslide of mail. A few hundred would not make much impression. However, two or three letters to a sponsor do an amazing lot of good. To digress a bit, I believe educational television can be of great use if in no other way than acting as a gadfly. If educational television can put on good music shows of caliber and get an appreciable reaction to them with an appreciable, noticeable response, the networks will not be very slow about finding out about this.

In recalling the reasons for the dropping of the Firestone Hour a few years ago, I think it was somewhat by mutual consent. The Firestone family, and it was a family run program strictly, got a little bit tired of the endless kicking around that they had received beginning with NBC and then ABC. They are also in direct selling. This was not institutional advertising. They sell products large and small. I believe that they were starting to question the wisdom of this expenditure because the medium is tremendously expensive. I do believe that they indulged an awful lot in what I think is not necessarily good television. I hope you will notice that The Bell Telephone Hour very seldom uses any shots of the orchestra or orchestra sections or any such thing as that. I think this is the dullest kind of thing. I believe that when network or television people say that this is not good television I could not agree with them more heartily. I do not mind seeing a very fine string section bowing in unison for a temporary glance, you know, all of two seconds, but to show picture after picture of different parts of the orchestra, unless you are an orchestral musician, nobody could care less. I think this was a contributing factor on the Firestone Hour. I think their show became more and more stodgy, and more dull other than to confirmed music lovers and concert goers. I think the average layman, who I believe tolerates our program quite acceptably, found the Firestone Hour on the dull side. I do not really mean that as a criticism of the musical performance but as to what they did with the program in television.

I believe the network rating struggle will end. I am an incurable optimist along these lines. I know it is a long struggle, it has been a long wait. I had great hopes that the young man by the name of Harper, who heads one of the very important agencies, might be the one to step to the front and correct this situation. Ratings have been given such a preposterous importance. The Nielson people themselves say that a rise or fall of as much as 3 points does not mean much. Yet programs are kicked off the air for dropping three-tenths of a point. But Nielson still has its same miserable 1100 meters stationed around the country. That is all! Some of the situations are preposterous. I think the classic example is the one that prevailed until somebody caught on to it and then it was changed quickly. Not so long ago it was discovered that one meter, which was located in the home of two elderly maiden ladies, presumably showed the listening habits of a metropolitan area of some 200,000 people. Now how can you place any great confidence in something that is as preposterous as that? But the trouble is it is the only way they can tell. It is the only system they have, so that they pay attention to it.

OBLIGATIONS IN INFLUENCING CURRICULAR STRUCTURING

by

Clifton A. Burmeister
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It is written that many years ago the Lord God admonished man in this fashion: Six days shalt thou labour and do all thy work.

My father, until the day of his retirement nine years ago, saw no reason to question the sense of this injunction. During my years in his home he left for work before I arose for school, and returned home long after I had exhausted every reason to stay outside. Sunday, for him and for most of his peers, was literally a day of rest.

My son, a high school junior involved in athletics, leaves for school before I go to my office, and usually does not return until I have been home long enough to read the daily mail and newspaper. We both, however, have Saturday and Sunday free from the strictures of our daily labours.

My son will graduate from college into a world where man will need even less time than our contemporaries to accomplish all of his labours. Our schools today are either preparing his generation for "worthy use" of the leisure time which will result, or we are failing in one of the most important tasks to confront a comprehensive educational plan.

To underline the urgency of our challenge, I propose a thesis for our deliberations in words which I first heard on a broadcast of the Morman Tabernacle Choir not too long ago: The final outcome of any nation depends on the quality of its idleness.

Historical evidence of the validity of this thesis is available, it is intriguing, but it is inconclusive. To compare the glory that was Greece with the decadence of Rome certainly invites further speculation, but of itself does not document casual significance.

Thus, it is further proposed that our thesis be tested pragmatically. In the 1880's Charles Sanders Pierce first proposed a test to be applied intellectually in order to clarify the meaning of any complex idea. Briefly, if we wish to determine whether an idea has meaning, and if so what that meaning really is, we should ask: What differences in our experiences would conceivably come about if the idea were true? The total of all such possible differences is the entire meaning of the idea.

This alone is worthless unless it can be translated into practical action. Hence, the central claim of pragmatism is that the principal function of knowledge is to guide action. To know that something is true is to be predisposed by that knowledge to act in ways appropriate to the known situation.

Foster McMurry, "Pragmatism in Music Education", in Basic Concepts in Music Education. 57th NSSE Yearbook, University of Chicago Press, 1958

Applied to our thesis, if we make the pragmatic assertion that the outcome of our country depends on the quality of the idleness of its people, then it would seem evident that the productive use of the leisure time of all people becomes a matter of grave concern, and that education for productive use of leisure time is a major curriculum issue from pre-school through continuing education in the community.

The conceivable difference which might occur in music education if we act in the light of this knowledge should be considered today as we speculate about the obligations of colleges and universities for influencing curricular structuring.

To provide a basis for such speculation I will propose a primary obligation in each area listed and raise some of the issues to be clarified, questions to be answered in our discussion to follow.

1. It is an obligation of colleges and universities to provide leadership in structuring elementary and secondary curricula through research and evaluation.

Last week, Wednesday through Friday, I was a member of a fifty-man team evaluating programs in the three high schools of one of our larger suburban districts for North Central accreditation. Half of the team members were college specialists chosen for their knowledge of subject matter areas, the rest were school administrators.

We found a strong traditional district-wide curriculum which each school followed. The emphasis seemed to be on the college-bound student, which would be reasonable since 60 to 80% of the students from this district enter college.

In music, however, this was reflected in a performance-oriented curriculum, much public performance, no planned program of general music education, and a relatively low percentage of participation.

Our recommendations to the music faculty were countered with these questions, sincerely voiced by puzzled educators of proven stature: "What research can you cite to support your contention that a performance-oriented curriculum has less carry-over value?" "Where can we observe a successful program of the type you propose?" "How do we make the transition from a popular program, well-supported by community and administration?" These are questions to which we must be able to supply answers.

2. It is an obligation of colleges and universities to educate future music teachers toward value-directed goals in music education.

If the end product of music education should be first an informed, literate, skilled, and highly motivated consumer, we must assure ourselves that we not only provide materials and techniques, but also foster a deep feeling of personal commitment in our students to the goals of general music education. The issues here tend to fall into two categories:

   a. The necessary emphasis on high level performance in the education of the music major.

b. The problems in promoting general humanistic goals in elementary and secondary curriculum without jeopardizing high level performance.

3. It is an obligation of colleges and universities to offer courses, activities, and performances for college students - both music majors and others - which provide continuing humanistic contact with music as a participating art.

If our thesis is valid, general music education should continue throughout college years if it is to survive the transition to post-school life as a productive leisure-time activity.

What courses should be offered in the general education program of all college students?

How can performance groups serve both music majors and other students who seek outlets for their performance skills?

What different audiences should college concert programs serve?

4. It is an obligation of colleges and universities to provide curricula which meet minimum standards for certification, and to cooperate with state departments of education in efforts to raise standards, but without losing autonomy in curricular decisions.

To what extent does standardization of curriculum pose a real threat to the needs for experimentation and differentiation?

5. It is an obligation of colleges and universities to develop the concept of the music educator as a community music agent.

What courses, experiences, activities belong in the music education curriculum to help prepare the music educator for the larger role of community music agent?

It would be naive presumption to expect that our deliberations will answer all - or any of these questions today, but a beginning must be made. Hopefully, for each of us there will be an end to the delineation of the thesis with which we began as we continue to question and search.

This must be so if we are to complete the final step to follow a pragmatic inquiry. To know is to be predisposed to act in ways appropriate to that knowledge. However, this requires a final value judgment: If such action promises more of good and less of ill to the greater number, we have no alternative but to act. We begin together with a thesis; we end individually with a moral commitment.

DISCUSSION STATEMENT

by

Himie Voxman
Director, School of Music, University of Iowa

We have been rather blithely tossing around the concept of continuing education in music without making much of an effort to define its clientele or its leadership. The term continuing education must imply an education that goes forward from some given point or level. For most of our citizenry that point will be the time which they left high school. A smaller number will have had some additional experience as non-majors in college performing groups, and/or appreciation classes. Finally, we have an even more limited group which has majored in music. We have a definite obligation to serve these three categories, but I shall restrict my remarks to the first.

It is obvious that the starting point should be as high as possible. Colleges and universities must direct practical efforts toward this goal. First of all, we need a description of those to be "led". Most of us in music education have a reasonably clear mental picture of our "customers", but we have not given sufficient thought about who is to actually provide continuing music education for these people.

Much time has been devoted to discussing the problems and solutions that exist in urban areas. But I am rather confident that the people who live in Chicago, Minneapolis, or Detroit can probably find ways to continue their musical education without strenuous effort on the part of colleges and universities. The people in smaller towns, however, lack both opportunity and leadership. They can only look to the public schools for assistance in most instances.

Our secondary school teachers who are successful are generally performance-minded because this is the way they have developed strong community support for their programs. As a result, the vast majority of high schools lack offerings in general music. I am happy to say that there is increasing concern about this. Our journals reflect the ferment in this area.

Colleges need to train people who are more adept in handling the problem of general music, whether it be at the high school level, below, or above. People who supervise practice teachers have told me repeatedly that the thing student teachers dread most is to take a general music class. They feel very inadequate there, and I can understand it. They would rather spend six hours rehearsing a band rather than fifteen minutes explaining the structure of a musical composition. It is obvious that in our curricula we have not done an adequate job of training such people.

But if there is to be continuing education for adults in the smaller communities, much of it must come from the public school teacher. The band, orchestra, and chorus directors need to be trained to assume this obligation, at least initially. If these people are uneasy about their activities in this sphere of general music education for youngsters, I suspect they will have even more qualms about working with adults. We must put more emphasis on practice teaching of general music. The imagination and intelligence of our teachers of music theory and literature will have to combine to give our majors a confidence they now lack in developing more active and discriminating music listeners. We must not forget, however, that continuing music education does not and should not preclude membership in performing groups, large and small. An enormous potential will be opened up for music and the arts as the work week shrinks.

Significant exploratory research is going on in the field of general music. The U.S. Office of Education is supporting projects at the Universities of Illinois and Iowa. From these and others to come we may expect great strides in the next few years. It is to be hoped that continuing education in music will then be available to thousands who today cannot participate in it.

DISCUSSION STATEMENT

by

G. Lloyd Schultz
Supervisor of Music and Art, Wisconsin State Department of Public Instruction
Madison, Wisconsin

On the matter of music teacher certification in Wisconsin we feel that we have made real progress. Every change in certification that is made is made in cooperation with the representatives of all the colleges in the state that prepare music teachers. The recent changes in the music certification regulations were brought before the college music representatives and the changes made on the basis of majority rule. When a person has fulfilled the requirements for certification, which have been established jointly by all of the teacher training institutions in the state, this person is accepted by the Department of Public Instruction as fulfilling the music certification requirements. We believe that in the last ten years our certification requirements, being increased and improved as they have, are being reflected in the improved quality of the new teachers.

One of the pertinent functions of state supervision is in the area of liaison. Certainly one person in the Department of Public Instruction cannot possibly fulfill all the state-wide needs for music supervision. Therefore, I work with the Wisconsin Music Educators Conference and with all of the collegiate institutions to get the needed job done in continuing education and in the in-service training of teachers. Only by a close working professional relationship can we fulfill the in-service needs throughout the state.

By the use of Section V of the Elementary and Secondary Education Act of 1965, it is now possible for every state in America to have a state supervisor of music in its Department of Public Instruction. At the present 24 states do employ state supervisors of music.

I think we have to be careful to maintain musical balance in our teaching of music teachers. In music repertoire it is important. Just because a director happens to enjoy the avant garde music does not mean that he can confine himself to this music. His music students need experiences in all periods of musical literature.

I wonder if we are sufficiently concerned about that very important element of quality and balance in the music curriculum of the schools. The superintendent of schools and the local board of education are still the deciding factors in determining the scope of the music instruction. I wonder when was the last time that one of us has tried to influence the superintendent of schools or a member of a school board in favor of the kind of music program we think should be in the schools?

DISCUSSION STATEMENT

by

Samuel T. Burns
Professor of Music and Education, University of Wisconsin, Madison

Before discussing my topic, I shall define my terms. A Non-Music Major is any University student who is not working toward a professional music degree, nor for some other Bachelor's degree with music as a major. His musical background is probably limited; he may or may not be interested in music, but he may elect one or more music courses.

I have been making a catalogue survey of courses for such students in state universities, and in the next few moments, I shall give you some of the findings and make certain suggestions.

The study is limited to offerings in Music Literature, Theory, and Applied Music on the assumption that it is in these areas that a solid foundation in music can be laid, out of which lifelong musical interests will grow.

As would be expected, the survey reveals wide variations. In some universities, the only offering in music literature for the non-music major, is a single course bearing the title, "Appreciation of Music". In Theory also, one course such as"Rudiments of Music", is frequently the limit. Courses in Applied Music are either closed or are hedged about with restrictions that keep out all except the students in the professional or major curricula. Even if the student can pass the entrance test, and is willing to pay the fee, in some schools he encounters a foot-note: "Open to students who are not music majors, only if facilities permit", 'facilities' being either available practice rooms, or time on the instructors' schedules after all the music majors have been provided for.

In contrast to these, the survey also reveals some universities that make very fine provision for the Non-Music Major.

One university, for example, after a basic course called, "Survey of Music", offers 15 additional special courses in Music Literature for Non-Music Majors including, Symphonic Music, The Concerto, Chamber Music, The Opera, Jazz; together with Music from the Far East, Middle East, Africa and South America.

In Applied Music a number of universities provide a complete four-year sequence of courses from the very beginning levels, with flexibility in credits from one to four per semester.

In the area of Theory and Composition, an outstanding example is a year's sequence covering Basic Theory and Analysis together with another entirely separate course in Beginning Composition for which there is no theory prerequisite. Following this beginning course, the non-music major may enter a sequence of more advanced composition courses open to both music majors and students from other schools of the university.

Out of this survey and subsequent reflection on what it reveals, have emerged several problems to two of which I shall give brief attention.

The first of these deals with how we can reach a larger number of non-music majors. Part of my study includes discovering how many non-music students are enrolled in music courses. Data available are still too incomplete to make a firm generalization, but I shall be surprised if the total enrollment in "courses for non-music majors" on any campus amounts to even 10% of the student body. This percentage is much too small. We are failing in an important responsibility by accepting such a low percentage. How can we reach a larger number? The following characteristics are suggested as ones that will attract non-music majors into music courses:

The courses should carry credit, but should not demand too large a number of the students' electives. The most common credit weights in courses for non-music majors is two or three per semester, although one credit courses, especially in Applied Music, are frequent.

Initial offerings should include courses in specific areas in which the students are interested, "The Symphony" for example rather than "Fundamentals of Listening."

The courses should include considerable "live" performance and demonstration by faculty members rather than being limited to recordings.

The courses should be related to current musical activities on the campus. One university, for example, provides related courses with the titles "Orientation" and "Concert Attendance." They consist of a certain number of discussion periods per semester, plus attendance at concerts to which the students go as part of the course.

A valuable suggestion came from a business executive who deplored the narrowness of his own education in engineering. He believed that much more might be done to broaden the cultural experience of engineers if music courses were offered in dormitories early in the evening.

This observation led to certain questions: Why should not some courses for non-music majors be given during odd hours? Why should they not be given where the students are? Surely, unconventional classrooms and unusual hours can be justified if such an arrangement results in reaching more students.

The second problem deals with management of excessive numbers of enrollees. There is considerable evidence that when attractive opportunities are provided for non-music majors, they enroll in numbers that "swamp" the department. The problem is especially acute in Applied Music where the usual practice is to erect barriers so that enrollment is greatly reduced or even limited to the music specialists.

The long-range solution for the problem of too many students is, of course, more facilities. The temporary solution is to accept students on the basis of their talent, seriousness of purpose, and potential for future development from whatever part of the University they come, rather than always to assume music majors should come first. If someone must seek Applied Music Instruction outside the school, and pay extra, is it unjust to require the mediocre music major to accept this handicap, and thus make a place for a better, more serious, non-music student? At least one university operates in this way, providing that no student with a grade below C, may continue in an Applied Music course, if some other higher rating student needs the spot.

Traditionally, the college education has been terminal and it is still true that great numbers of our students leave the University so poorly informed that serious music for them will always be what it was for the writer George Eliot who said, "Music is a messenger that goes by carrying a message that is not for me."

Fortunately for an increasing number of individuals, graduation does not mean the end, but rather the continuation of serious study in some field of interest. Extension workers report that those who have some background in a subject are the ones who want more and who enroll for further study.

The implication is clear: If serious music is to have an important place in the cultural renaissance that is under way in this country, we must no longer overlook the thousands of future businessmen, lawyers, doctors, politicians, technicians, homemakers, and workers in all fields who pass by the doors of our music schools daily. We must make a greater effort to induce them to come inside and discover this great resource of human happiness that we find so satisfying.

DISCUSSION STATEMENT

by

Robert M. Fleury
Director, School of Music, Pasadena City College, Pasadena, California

I represent the second largest college in the United States. California, I think, almost has the solution for everything we have talked about! I would like to speak about the things we have done. I think they will reflect many of the matters which have been discussed. I would like to define what we have and then I think you will see some of its application. I am trying to deal more in specifics rather than a philosophical discussion.

The junior colleges operate from a junior college district, which would be similar to a high school or secondary school district. Ours includes a very large population segment which is roughly east of Los Angeles. We have about 12,000 credit students which carry a full credit load. We have an extended day program which encompasses some 20,000 students. We operate five different campuses. Because Pasadena is a center of attack by various elements who feel that there are various ways of accomplishing education, it has become a rather contreversial city. Its impact has been felt very keenly in what is happening in this so called "extending education." The boundaries are rather vast and we cover a very large group of people.

At the same time in trying to implement this program we find that it is a highly cultural community. The Huntington Library is there. There is a fine local museum. We have a fine city civic auditorium which has a very liberal policy for its use. The Pasadena Playhouse is in the community. There is an endowed annual series of chamber concerts. We have a very aggressive impresario who brings into the community not only the San Francisco Opera but also a fine array of the finest in concert music. The community is almost saturated with many cultural events. We are also within commuting distance of Los Angeles, some twenty minutes.

There are seven colleges within the immediate vicinity of the community and this, in essence, is also our competition. We prepare approximately 150 music majors to transfer to one of these many schools and also try to meet local needs. They are varied and confusing.

The college has a small FM radio station. It found that there were not enough FM radioes in the community so it had to promote the sale of FM radioes two years ago. It has a small television station, as well.

What we find is that we are doing so many of these things on a shoe string. Our budgets operate not so much in thousands of dollars but in a few hundred of dollars. On the other hand, we have met many of the needs in rather unusual ways. I have enlisted the support of just any group that will help.

We have an after-school music conservatory which brings very fine symphony players into the area. Lessons are open at a very nominal fee. We have huge classes who study folk singing and guitar. We teach naturally the instruments of the symphony orchestra as well. But we have tried never to be snobbish in anyway. If there is a need, we have meet it. We have many classes in electric organ, and they are called recreational in some catalogues. Many of the approaches in electric organ use just the chordal approach. Popular approaches are also used with piano and voice.

Our faculty, however, represents such a wide range that it is rather unusual. We have people who have had almost all of their training in Europe. We have people who are from dance band fields. We have a very fine dance band program. We number graduates from this program who play with Stan Kenton, with Lawrence Welk and others. It is the kind of a program that probably is so challenging that the best thing a person can do, when something goes past, is step out of the way, and let it go. I think that we encompass just about everything that you would imagine a community college to teach.

The things which have helped us to do this, it seems to me, are strong teachers with great flexability, imagination, who are not really bound by the traditional role of the teacher. It has been a rewarding experience for me. We are serving a community which, first of all, is very cultured but, secondly, is undergoing very severe social upheaval. It is a community of extremes. This is our challenge. I am sure one that is going to occupy our time for a long time to come.

DISCUSSION STATEMENT

by

Charles H. Benner
Associate Professor of Music Education, Ohio State University, Columbus, Ohio;
President-Elect, North Central Division, Music Educators National Conference

Colleges and universities have a responsibility for taking a position of leadership in determining and in communicating an understanding of the objectives that are to be the goals toward which the music curriculum is directed. The program of music instruction and music experiences in any school, or in schools collectively, cannot be fairly assessed--either as being effective or ineffective--until criteria and objectives have been established.

Let us consider the difference in assessment that may result from a change of objective. If the major objective of a secondary school music program is solely the development of singing and playing skills, we will be able to measure the degree of achievement in those skills by applying some sort of skill performance measure. Such measures can be quantified, and the effectiveness of a skill-oriented curriculum can be determined. As another means of measuring skills (and possibly some elements of musicianship), we can emphasize participation in contests and, through ratings, measure, with some degree of satisfaction, the attainment of skill-associated objectives. But if the major objective of a secondary school music program is to develop and extend (in addition to performing skills) the knowledges, attitudes and the generative bases for deriving meaning from and making judgments about music, then we must measure the effectiveness of the music education program by sets of measures different from those appropriate for the former somewhat limited objective.

If we arrive, by some rationale, at new or additional criteria for music programs in the schools, then how do we disseminate and communicate these criteria? One way, I believe, is through the impact that we have in working with prospective teachers. At the college level we establish with our students (or we should attempt to establish) some rationale that determines the validity of certain objectives of music education. Also, at the college level we can influence curriculum and teaching through the impact of our own examples as teachers. I know of one teacher at the college level who, as he teaches a class in music education, follows the same principles of teaching that he proposes: There is variety; there is change of pace; there is wise use and selection of music materials; there is some tie-in with objectives and with a developing philosophy of music education; there is utilization of those teaching and learning processes which we, as teachers, have identified as effective operant conditions in the classroom.

We, who are in college teaching positions, ought to ponder also to what extent we are influencing music education through the impact we have upon graduate students who are the teaching "practitioners" in the elementary and secondary schools. Does graduate study in music or music education result in appreciable changes in the objectives and the music curricula of the schools in which our graduate students teach?

We also can have some impact through communication with community administrative and curriculum persons who influence and determine educational criteria at the local level. We seem to be far more successful in having a meeting of the minds at the national level than at the local level. MENC is housed in the same building as is N.E.A. There is good communication, I am sure, with the National Association of Secondary School Principals and with the American Association of School Administrators. At the national level we get along very well, and there seems to be a high degree of agreement concerning curriculum and objectives. However, at the local level, we are less successful in our communication concerning curriculum and objectives. Even on our own college campuses we have difficulties in communication. We have difficulty communicating to prospective school administrators in the graduate school a concept of what is a balanced music education program in the schools. This lack of interdepartmental communication on our campuses can be attributed to the press of time, but more properly, I suspect, to the fact that we have not taken the time to explore and to utilize the opportunities we have.

In these comments I cannot refrain from refering to a comment made by one of the symposium participants concerning the dearth of string players. Is it reasonable to assume that the school instrumentalist is not having a complete musical experience unless he plays both a wind and a stringed instrument? Is there an analogy in the shop course in school which usually includes some work in wood, some in metal, and maybe some work in ceramics? The shop student is not limited to working in a single medium. I can cite one school in which youngsters begin the study of a wind instrument in the 5th and 6th grades. At the 7th grade level, all instrumentalists expect to begin the study of a stringed instrument, using their reading skills and the aural experiences they have already gained in wind instrument study as background for accelerated achievement in strings. The high school instrumental group in this school district can operate either as a band or as an orchestra. I have seen a concert program of this school in which half of the program was played as a 65-piece band and half of the program was played with the same personnel as an orchestral program with 38 good string players. The orchestra has rather consistently achieved superior ratings at the state level. Part of this business of string promotion is deciding to what we shall give priority. Will the band director devote two periods a week of band rehearsal time to teaching strings? To those persons who feel that the band teacher cannot be an orchestra teacher, I would comment that the versatility of some teachers is rather startling. Of four orchestras that appeared at the Midwest Band Clinic in Chicago during the past year, three of the orchestras had been largely developed and directed by teachers who were basically wind players.

As a concluding statement, I would emphasize we cannot give prospective teachers a complete tooling, but we can give them the essentials for beginning to teach and for beginning to be a musical and broadly educated person. The process of growth in one's professional and personal competency has just begun.

OBLIGATIONS IN INSTRUCTIONAL OFFERINGS

by

Robert Holmes
Director, University Center for Adult Education, Wayne State University,
The University of Michigan, Eastern Michigan University, Detroit
Program Annotator, Detroit Symphony Orchestra

As I pondered the kind of content and approach that I should use for this paper, it seemed to me that it should not be a general philosophical approach. Rather, continuing the style that was exposed last year, I thought I would simply relate to you the kinds of things we have done in Detroit and to share with you what has been successful, what has been unsuccessful, what some of the techniques are that we have applied in programming and in promotion, etc. In other words, I am going to try to relate to you some of the experiences we have had in programming noncredit musical offerings for adults in an urban area.

I shall speak to the following points: (1) Our courses in music, (2) Our co-curricular musical activities, (3) Some of our promotional techniques, (4) Some programs that we would like to try, (5) And the fifth point was suggested by the opening lines of my topic, the part which reads "The obligations colleges and universities have for continuing education programs relating . . ."

Point 1, courses in music: To begin with, out of any given semester, we run about two hundred different non-credit courses. Of these, about sixty per cent are in the liberal arts--and I employ the locution in the narrow contemporary sense. Within the sixty per cent, about thirty per cent are in the fine arts, with emphasis on studio art classes. The rest of the fine arts programming is distributed among art history and appreciation, dance, films and music.

Now, I would like you to look at the list of our current courses in music. (Please see Item 1.) You will note that the first three courses listed are routine and we offer them as often as the market will accept them. Courses four, five and six in item 1 are also fairly conventional. I might make mention, however, of the Art of Music. This sequential approach is a successful one for those people who want more than just a smattering, for those who want more than just a "one-shot" course. Such an approach obviously requires a good instructor because of the attrition potential in any non-credit course. Generally, there seems to be a strong penchant today for sequential courses.

To give a better example, let me wander for a moment from the field of music, and tell you about a course on The History of Greece. (Slide.) By itself, with our audience, I would predict a maximum enrollment of four or five people. In other words, it would be my guess that this course would never get off the ground. But, in the context of a larger program, this in Greek culture acquired an enrollment of fifty-eight people.

Courses seven, eight and nine in item 1 get a little more interesting and display a few other approaches. The courses, on the Renaissance and Shakespeare, are not the kinds of offerings that we had much hope for unless there were a special approach. The angle in this case was that both courses tied in with a large program titled "Great Ages of Art," which is a kind of five-year plan in the arts. Our flyer looked like this (slide).

I mention this and make a point of these courses to call to your attention one other characteristic which I am sure is not new to any of you, and that is this: some of our most successful programs are those which we co-sponsor or which are part of a larger program co-sponsored with another agency, preferably an agency with the size and reputation that the Detroit Institute of Arts has, because this augments greatly the size of our potential audience and in turn affects future enrollments.

Course nine in item 1 suggests another approach, and that is the inclusion of a couple of lectures on music in the larger context of a course. We have an American culture course including lectures on American history, literature, folklore, art, architecture, sociology, and music. Obviously, this is a good course for interesting people in a variety of areas and thus, the attrition in and after a course like this is minimal. This has now run for two semesters and has been very successful.

The course, "Experiences in The Arts," (Item 1, course ten) utilizes the same approach, except music is now part of a presentation of all the arts. This course also suggests a technique that all of us utilize to get more music to more people. I refer to the utilization of live concerts, plays, poetry reading, etc., to serve as the nucleus of a course.

Course eleven in item 1, the symphony course, employs the same concept, but uses the Detroit Symphony Orchestra concerts. One of the best applications of this technique that I know of is the one used by the Boston Symphony Orchestra (slide).

The next course, "Music of the Opera," is the same type in that it uses as its basis the Detroit performances of the Metropolitan Opera. The enrollment in this course last year was around one hundred (slide).

There is a reason for this enrollment, and the reason is that the course is co-sponsored by the Cranbrook Music Guild, an organization made up of society matrons who get on the telephone and promote. This is not the kind of promotion that we in our work can get the time to become involved in. But, if one can initiate such an attack, there is nothing like it. All of the direct mail, mass media techniques, etc., fall far short in comparison with three telephone calls by the right societal matriarch.

Course thirteen in item 1, "Choral Church Music and Materials," is self-explanatory. I might mention a little something about our choir. Made up of music educators, housewives, directors, and a whole potpourri of types, including a bellhop and a waitress, this group has become the official choral organization of the Detroit Symphony Orchestra. Week in and week out, these people come in to Detroit to sing and they pay $12.00 per semester to do so. At least one person comes in all the way from East Lansing, which is about an hour and a half away.

Let me review for your benefit some of the programming techniques suggested by the courses which we have just looked at:

1) The sequential approach, courses which continue beyond the semester;

2) Relating the course to a larger program;

3) The importance of co-sponsorship;

4) The technique of including music within the context of a general course;

5) Constructing courses which relate to actual concerts, the symphony, the Met, etc.;

6) The importance of women's telephone committees.

Point 2: Co-curricular programs. Most of you here are perfectly aware that special co-curricular programs and conferences really sap the strength of a continuing education staff. It is an easy pitfall for an office such as ours to function as a quasi-booking agency or as an impresario, thereby proliferating and dissipating energies, over-scheduling, and, accordingly, weakening that which is probably our principal raison d'etre, the course program itself.

I think that all of us are probably guilty, from time to time, of succombing to this hazardous temptation. Accordingly, the members of our staff try to look at each program and evaluate not only its merit, but its demands as well. In other words, how much can we take? Can we afford to spend the time, etc? Admittedly, this is a basic question of administrative judgement, but, also admittedly, we are not always successful in our objectivity. It is so easy to brainstorm in this business, but the sensibility and implementation of ideas are something else again.

Be that as it may, let us take a fast look at some of our musical events during the past academic year (slide):

The Rackham Memorial Concert Series has been going just for one year. We had booked individual groups before, but never in a series. We lost about a thousand dollars on this series during our spring semester. Being such a humble affair, it hardly looks possible, but that's how it was. However, we began with thirty people in the audience, and are now getting around one hundred. We plan to give it another year as it is currently constructed and go from there. We would like to stick with it.

(Slide.) Perhaps some of you benefited by this touring Bach exhibit that went around the United States under the auspices of the Federal Republic of Germany. We took the opportunity to use this as an excuse for three Bach concerts and a tea during the off-season after Labor Day last year. Actually, it worked out quite well, although the collection is not really very good.

(Slide.) Most educational agencies put on a Messiah, and we are no exception. We are particularly proud of ours. Last December we charged one dollar per person and filled the Masonic Temple Auditorium, which holds around five thousand people.

We expect to have the same good fortune this year. The main reason for this is that the members of the choir really get out and push ticket sales.

(Slide.) This is another one of the "Great Ages of Art" events and one of the more successful ones.

The last two programs I want to mention are described on two of the flyers which you have: "Overture to Opera," and "Excursions in Music."

Point 3: Promotional activities. Our promotional activities are the usual ones: mass media, including radio and T.V. coverage, the usual calendars, once in a while a newspaper ad or an ad in the Detroit Symphony Orchestra program booklet, and the usual direct mail lists. Our music lists include the following: Libraries, art associations, all music teachers in public and private schools, music departments of the various colleges and universities, a special list of around seven thousand which we have developed, a list of music teachers and musicians, art galleries, one hundred suburban newspapers, radio and T.V. stations in selected cities, faculties of our three sponsoring institutions, our students, alumni, and sometimes the students of the three sponsoring institutions.

Beyond these, our techniques are the usual. The only ones that might be slightly different are these: From time to time we will ask some of the local music stores to insert a flyer with any score or record or book that they sell. The second technique which might be of interest to you is shown on these next two slides (slides).

The fourth point I want to make relates to some things which we are not doing, but which we would like to embark upon. But I fear I shall just mention a few of these, since time is running short. These things are best discussed in informal brainstorming sessions anyway, but let me just mention a few.

I think there should be more continuing education for the members of our symphony orchestras. Many of them should and would like to know more about music history and theory, and about the other arts. This might be the kind of thing that orchestral management would be interested in.

At the other end of the spectrum, I think that we should try to do something about educating disk jockeys. We, all of us, have complained enough, but have any of us ever sponsored a conference? We might entitle such a conference "The Disk Jockey and Ethos," or "Confucius, Plato, Boethius, and Dick Clark."

I think, too, that the progress being made in the critical area of music therapy is all too slow. Very little is actually happening. Here again, it should be our commitment as much, if not more than, anyone else's to intensify the dialogue between the psychologist and the music scholar. Much good would come of it.

Another great untapped area is the problem of the gifted or creative child of the minimal- or non-income family. How do we identify these youngsters? What do we do with them after we have identified them, and how? If we get that far, do we do anything to bridge the chasm that would evolve between the child and his parents?

Have we really given up on the disease of the idiot box, the boob tube? Is it a lost cause or can we get some meaningful dialogue and participation going among the right people?

Now for one final point: Why should we do any of this? Why, even, are we here at this conference? Why, indeed! Do we kid ourselves that many of our non-credit adult students, particularly those in the liberal arts, are lonely, some searching for a mate? No, we don't. Do we kid ourselves that the interest in culture for many is for shallow reasons? That they simply want to act or to appear to be cultured? No, we don't. Are the statistics and platitudes we hear really meaningful? You know the kind of thing I am talking about: "More people attend concerts last year than baseball games." "The merits of a culture are measured by its arts." Etc. I like to think that they are meaningful.

I am among those who feel that the reason for the fifteenth and sixteenth centuries constituting a rennaissance is because of the high degree of involvement in the arts on the part of the dilettante, the amateur. This opinion is in opposition to those who feel that the amateur lowers standards.

But we must make sure that the non-professional, the dilettante, if you wish, is knowledgeable, or else we will be in trouble. For I believe that music not only reflects a society, but can influence it. Certainly history would seem to make it so. And for corroboration of this statement, I refer you to the quotations which we have handed out. (Item 2)

Just as it is the critic's job to uphold standards of professional performance, someone has to cautiously and conscientiously assume the role of upholding the standards of the great general public, and, although it may sound Messianic, it is the role of the educator, and particularly those educators who are concerned with lifelong education. If we do not assume this role, it is conceivable that we end up with Orwell's versificator--please see the last of the quotations in item 2.

Now, one last quote from a popular ballad by Chuck Berry, the title of which is "Roll Over, Beethoven."

> ". . . Hey-diddle-diddle, Ah'll play my fiddle;
> Ain't got nothin' to lose.
> Roll over, Beethoven, and tell Tchaikovsky the news.
> . . . 'Long as she got a dime, the music will never stop.
> Roll over, Beethoven;
> Roll over, Beethoven . . ."

ITEM I

Detroit Cultural Center Area

UNIVERSITY CENTER FOR ADULT EDUCATION
Wayne State University - The University of Michigan
Eastern Michigan University

MUSIC APPRECIATION

Course No. 43, Sec. 4425: Tuesday, 2:00-3:40 p.m. 8 weeks: $15.

A nontechnical course, designed to acquaint the student with the great masterpieces of music. The more significant composers and forms of music will be studied. Emphasis will be placed on those musical compositions which are performed frequently in today's concert halls.

Linda S. Siegel, Ph.D., Part-time Faculty, UCAE

RECORDER WORKSHOP FOR BEGINNERS

Course No. 30; Sec. 4396: Monday, 8:10-9:50 p.m. 10 weeks: $25.

Fee includes instruction book charge and a soprano recorder. For a small additional cost, a student may purchase an alto recorder.

Instruction in the elements of recorder techniques, and group playing with an introduction to the consort music of the Renaissance and Baroque periods. Enrollment is restricted to those who are already familiar with musical notation. This course is part of the Great Ages of Art series.

James Haden, Ph.D., Chairman, Philosophy Department, Oakland University

CONTEMPORARY MUSIC

Course No. 39; Sec. 4415: Monday, 7:30-9:30 p.m. 8 weeks: $15.

Recordings of music composed during the past twenty-five years will be played and discussed. Electronic music, modern piano techniques, contemporary operas and symphonic selections, the Ondes Martenot.

Jason H. Tickton, M.A., Associate Professor Music, W.S.U.

ELEMENTARY HARMONY AND ARRANGING

Course No. 22; Sec. 4365: Tuesday, 6:20-8:00 p.m. 12 weeks: $22.

A course designed for students who have a fundamental knowledge of notation and rudiments but who desire to expand their technical skill in music into the area of harmony and arranging. This course will provide a background for those who desire to harmonize melodies and also for those who desire to study advanced harmony or counterpoint later.

James W. Smith, M.S., Part-time Faculty, UCAE

JAZZ AS AN ART FORM

Course No. 33; Sec. 4352: Thursday, 8:10-9:50 p.m. 12 weeks: $22.

This course, by a musician who has played with many of the most famous bands, will cover the origin and development of jazz from the early New Orleans and Chicago schools up to the so-called "Third Stream." The topic will be investigated as a manifestation of ethnic, popular and artistic stimuli. Such aspects as structure, values, evolution, meaning, sound, voice, decline, future will also be covered in some detail. Lectures, demonstrations, recordings, discussions.

Mack Pitt, M.A., Part-time Faculty, UCAE

THE ART OF MUSIC

Course No. 11; Sec. 4306: Wednesday, 8:10-9:50 p.m. 10 weeks: $20.

Part 1 of a series of three courses designed to give the interested person a thorough understanding of the art of music. Although sequential and presented with continuity in mind, each course may be taken independently as a self-contained study. No previous knowledge of music is required. The three semesters are planned as follows:

Fall semester, 1964. Concentration on the elements of music--rhythm, harmony, melody--musical form, and a general survey of the great composers.

Spring semester, 1965. This phase will investigate the musical styles of the nineteenth and twentieth centuries.

Fall semester, 1965. The final course will be devoted to the composers of the Classical Period, Haydn, Mozart, and Beethoven, as well as the great masters of earlier periods.

Linda S. Siegel, Ph.D., Part-time Faculty, UCAE

MUSIC IN THE RENAISSANCE ERA

Course No. 46; Sec. 4433; Thursday, 6:20-8:00 p.m. 16 weeks: $30.

A study of major stylistic and intellectual developments in music of the 15th and 16th centuries. Works of Dunstable, Dufay, Ockegham, Obrecht, Josquin, Willaert, Gombert, Palestrina, DeRore, Monteverdi, Gesualdo, and others will be discussed from the standpoints of use of pre-existing melodies, parody and imitation; development of harmonic conceptions and expressive practices; and emergence, growth and decline of the 16th centure Madrigal. This course is part of the Great Ages of Art series.

Arnold Salop, Ph.D., Assistant Professor of Music, W.S.U.

SHAKESPEARE AND MUSIC

Course No. 47; Sec. 4436: Wednesday, 1:30-3:00 p.m. 12 weeks: $22.

The purpose of this course is to show how Shakespeare's plays have attracted the attention of composers of every period. A selection of the operas, symphonic poems, overtures, incidental music, and songs based on Shakespeare's works will be studied. Special attention will be given to the musical compositions inspired by *Hamlet*, *Romeo and Juliet*, *Macbeth*, and *Othello*. The plots of the respective plays will also be reviewed. This course is part of the Great Ages of Art series.

AMERICAN CULTURE: THE ROOTS AND THE FLOWERS

Course No. 36; Sec. 3677: Monday, 6:20-8:00 p.m. 12 weeks: $22.

This course will examine from several different viewpoints the elements which have gone into the making of American culture and the transformation which they have undergone--from the very beginnings to the immediate present. The sessions will include the use of slides, recordings, and assigned readings. The topics to be discussed and their lecturers are as follows:

"The European Background--the People, the Countries, the Migrations."
Richard D. Miles, Ph.D., Associate Professor of History, W.S.U.

"The American Development--Old Cultures in a New World."
Richard D. Miles, Ph.D.

"The Literature--From the Explorers to the Civil War."
Seymour Riklin, M.A., Coordinator of Special Projects, UCAE

"The Literature--From the Industrial Expansion to the Nuclear Age."
Seymour Riklin, M.A.

"Folklore 1--Old Wine in New Bottles."
Thelma G. James, M.A., Professor of Liberal Arts, W.S.U.

"Folklore II"
Thelma G. James, M.A.

"Art and Architecture from 1680 to 1865--From Yankee Practicality to the Desire for Elegance."
Abraham Davidson, Ph.D., Assistant Professor of Art History, W.S.U.

"Art and Architecture from 1865 to 1964--From the Romantic Dream to the Concrete Reality."
Abraham Davidson, Ph.D.

"Music--From the Absence of Tradition to Eclecticism."
Robert Holmes, Ph.D., Director, UCAE

"Music--the Search for American Idioms."
Robert Holmes, Ph.D.

"Social Caste and Class in America."
Leonard W. Moss, Ph.D., Associate Professor of Sociology, W.S.U.

"The Newcomer to Detroit--Challenges and Opportunities."
Walter T. Frontczak, M.S.W., Executive Director, International Institute

Coordinator: Seymour Riklin, M.A.

EXPERIENCES IN THE ARTS

Course No. 10; Sec. 4101: Monday, 6:20-8:00 p.m. 12 weeks: $22.

Designed to combine attendance at six artistic performances and related activities with a guided discussion and analysis of them. The events will be: a symphony concert, a chamber music recital, a ballet performance, an art exhibit, a play, an art lecture or poetry reading lecture, all selected from performances available in the Detroit area this spring. After each event an expert in the field will come in and lead a discussion of it. Students who do not already have tickets for these events will be able to purchase them at reduced rates. (The cost of tickets for all performances should be approximately $10.00) Within reason, members of the class will be able to obtain tickets for relatives or friends who may wish to accompany them. In view of the diversity of available artistic events, students who have taken this course before should feel free to take it again.

Frank P. Gill, A.B., Counselor, Student Publications, W.S.U.

LEARNING TO ENJOY THE SYMPHONY: A Workshop in Conjunction with the Detroit Symphony Orchestra Concerts

Course No. 48; Sec. 4440: Thursday, 6:20-8:00 p.m. 10 weeks: $20.

Designed for either the non-musican or those with some previous knowledge of music. The purpose of this course is to guide the student towards a better understanding of the symphonies performed by the Detroit Symphony Orchestra. The course will attempt to acquaint the student with the composer, general plan, and outstanding details of each symphony studied. Consideration will also be given to the instruments of the orchestra and the general structure and development of the symphony. Attendance at six Detroit Symphony Orchestra concerts will be required.

Linda Siegel, Ph.D., Part-time Faculty, UCAE

MUSIC OF THE OPERA

Course No. 23; Sec. 4369: Wednesday, 8:00-10:00 p.m. 8 weeks: $15.

This course will consider the aesthetic principles of opera as an art form, and their application to the works to be presented in Detroit by the Metropolitan

Opera Company this season. This course is being co-sponsored with the Cranbrook Music Guild.

Glenn D. McGeoch, M.A., Professor of Music Literature, U. of M.

CHORAL CHURCH MUSIC AND MATERIALS

Course No. 21; Sec. 4310: Monday, 7:30-9:10 p.m. 12 weeks: $22.

The membership of this course forms an adult, mixed choir and is open to all choral singers, conductors and church organists of all faiths. The choral literature to be performed will include: anthems, motets, cantatas and oratorios. Rehearsals will encourage good choral tone, diction, interpretation, phrasing, tempi and style. Organists, choir directors and those wishing conducting experience will have opportunities to do so and shall be coached in conducting methods.

Malcolm M. Johns, M.M., Associate professor of Music, W.S.U.

RACKHAM SYMPHONY CHOIR

Course No. 28; Sec. 4394: Tuesday, 7:15-9:30 p.m. 16 weeks: $12.

The choir of 250 mixed voices is open to both men and women, especially for those who have had previous experience in school, church, or mixed choral groups. Professional training or background is not required. Religious and secular music of all periods is performed. Private auditions are held on rehearsal nights at 7:15 p.m. in the Rackham Educational Memorial.

Maynard Klein, M.M., Director, Professor of Choral Music and Director of University Choirs, U. of M.

ITEM 2

QUOTATIONS

Music is the rule for heaven and earth, the principle of balance and harmony. (Li Ki, circa 100 B.C.)

Persons subjected to sciataca would always be free from attacks if one played the pipes in the Phrygian harmonica over the parts affected. (Athenaios, circa 200 A.D.)

Praise him with the sound of the trumpet; praise him with the psaltery and harp. Praise him with the timbrel and dance; praise him with stringed instruments and organs. Praise him upon the loud cymbals; praise him upon the high sounding cymbals. (Psalm 150, 3-5)

Let youth hear this, let them hear it whose office it is to make melody in the church: sing to God, not with the voice, but with the heart; not, after the fashion of tragedians, in smearing the throat with a sweet drug, so that theatrical melodies and songs are heard in the church, but in fear, in work, and in knowledge of the Scripture. (St. Jerome, circa 400 A.D.)

A lascivious mind takes pleasure in the more lascivious modes, or often hearing them is softened and corrupted. Contrariwise, a sterner mind either finds joy in the more stirring modes or is aroused by them. This is why the musical modes are called by the names of peoples, as the Lydian and Phrygian modes, for whatever mode each people, as it were, delights in is named after it. For a people takes pleasure in modes resembling its own character, nor could it be that the soft should be akin to or delight the hard, or the hard delight the softer, but, as I have said, it is likeness which causes love and delight. For this reason Plato holds that any change in music of right moral tendency should be especially avoided, declaring that there could be no greater detriment to the morals of a community than a gradual perversion of chaste and modest music. For the minds of those hearing it are immediately affected and gradually go astray, retaining no trace of honesty and right, if either the lascivious modes implant something shameful in their minds, or the harsher modes something savage and monstrous. (Boethius, circa 480-524 A.D.)

The universe is founded on and can be governed by music. (Pythagoras, 6th Century B.C.)

About ten minutes later we in the bunker jumped to our feet when we heard, startingly close at hand, the proud strains of Hatikva Note. Editor. "Hope," the Jewish national anthem. He played on the concertina. Berson must have been standing in the open street: the music came to us down the air vent which opens onto the gutter-drain on Wolynska Street. He played only six or seven bars, then abruptly the music stopped. We below were terribly concerned, lest Berson had been hurt or taken. But in an extraordinarily short time, only a couple of minutes later, we heard the penetrating, trembling sounds of the concertina again, at a great distance. This time, in a somehow mocking, whining tone that Berson can produce, it played a few bars of the Horst Wessel song; with a slightly Jewish accent, it seemed. On hearing this we in the bunker began to smile. We thought we were beginning to understand what Berson was doing. Yes, after a few moments, the music broke off again; and there was another pause of a couple of minutes; and then, very far away, the beginning of a Chopin polonaise. This time the thin sounds came to us through the passage that leads to our bunder from the neighboring cellar and from down in the sewers!

From Mejlach Pinkus. The patrol got very little done during the night. They were fascinated. They holed up in the ruins of a building on Ostrowska Street and listened. It was evident that Berson was using his acquaintance with every detail of the ghetto's communications to tease the Germans. And how he must have tantalized them! Occasionally two numbers of his "guerilla concert," as Rutka called it, would be separated in time by only three or four minutes, but in space by as much as two or three blocks, apparently. Now Mejlach and the hypnotized patrol would hear a passage from a Bach prelude high overhead, to the north--coming evidently from an attic; a few minutes later, from a southerly direction, in the street, it seemed, the first melancholy bars from the Mozart G Minor; then, after a longer pause, to the south again but muffled, as if from somewhere indoors or underground, Mendelssohn's *Spring Song*, played tritely, as if to say to the Germans, *Listen! Here's some music by a Jew that you know all too well--aren't you sick of it?--I am!*; then, only a minute or two later and suddenly off to the west, upstairs again, Wagner, Siegfried's funeral march, pompous but hinting, hinting. Oh, it must have been marvelous! The Germans must have thought there were thirty Jews with concertinas! Note. N.L. We in the bunker heard occasional snatches of the music, but we could not get the full humor and mobility of the entertainment. It is amazing how penetrating the sounds of a concertina are: precisely the right instrument for Berson's game.

Once, by chance, Berson played for a few moments directly in front of the ruins where Mejlach's patrol lay hidden. The music startled the fighters nearly out of their wits: they had been straining to hear the next number at some distant place, when suddenly, right before them in the street, and very loud, they heard the beginning of *Come Join the Jewish Partisans!* The music broke off and they heard the *fush-fush-fush-fush*-of Berson's clothbound feet running away. A few seconds later they heard leather-shod feet running, and along the street came some Germans. They heard one cursing: *Damned Jewish pigdog!* Then a shot was fired. Immediately after the shot, from the very direction from which the Germans had come running, was heard, heavily and stolidly played, the beery dumpling-notes of a Bavarian *Schuhplattler*.

Several times, as the "concert" went on, shots were fired. It appeared that Berson was engaging the entire German night force alone.

N.L. A pleasant night. I went to sleep feeling as if I really had been to a concert. (John Hersey, *The Wall*)

Under the window somebody was singing. Winston peeped out, secure in the protection of the muslin curtain. The June sun was still high in the sky, and in the sunfilled court below a monstrous woman, solid as a Norman pillar, with brawny red forearms and a sacking apron strapped about her middle, was stumping to and fro between a washtub and a clothesline, pegging out a series of square white things which Winston recognized as babies' diapers. Whenever her mouth was not corked with clothes pegs she was singing in a powerful contralto:

'It was only an 'opeless fancy,
It passed like an Ipril dye,
But a look an' a word an' the dreams they stirred
They 'ave stolen my 'eart awye!'

The tune had been haunting London for weeks past. It was one of countless similar songs published for the benefit of the proles by a subsection of the Music Department. The words of these songs were composed without any human intervention whatever on an instrument known as a versificator. But the woman sang so tunefully as to turn the dreadful rubbish into an almost pleasant sound. (George Orwell, 1984)

DISCUSSION STATEMENT

by

Max V. Exner
Extension Specialist in Music, Cooperative Extension Service
Iowa State University, Ames

How many of us will admit to having "leisure time"? Perhaps we need another word for it. I like "discretionary time." It is not free time, usually, but freed time: a commodity that most of us can come by if we want hard enough to arrange for it. Many of us are like the transatlantic airlines pilot who wanted to study in order to make his off-duty time more significant and rewarding to himself. People like that pilot live on countless farms in Iowa and in countless city apartments, and their numbers are growing rapidly. Their need of further education for personal enrichment is a "felt need": is recognized by themselves, and they are becoming vocal about it. This awakening has not yet received adequate attention from the teaching profession, and concern about it must be aroused, even among the teachers of professionals, for the artistic stature of a nation depends not only on its professionals but on the tastes and appetites for the arts of its non-professional public. The Scarlattis and the Bachs did not spring from barren soil, after all. They lived in societies with a high percentage of cognoscenti. I have often wondered about J.S. Bach's congregation, for whom he composed a fresh new motet every Sunday. Would he--could he--have done this for a congregation of musical morons? In many churches of America, today, Bach wouldn't last a month as organist and choirmaster. His choir couldn't sing him, and if it could, his congregation couldn't take him!

Now I would like to ask each of you a question: Where in your state is the greatest quantity of music performed in public? Is it in the schools? On campuses? Is it in public concerts? It is not; it is in your church services. And who directs this music? It is the forgotten man and woman of American music, the church choir director. Here we are in the second day of our symposium, and church choirs and directors have not even been mentioned. Yet for quantity of music performed in public, this man and this woman, along with his organist, does the job all over America. Now, as you think of all the churches in your state, including small towns and rural areas, where would you say the choir directors got their training and education for the job? To that I would ask, "what training?" Many choir directors are well-trained musicians but very few of them were trained as choir directors, and many have very little training at all. In small rural churches the director may be a person who plays the piano fairly well, or sings a pretty good solo. Suddenly the encumbent choir director dies: and who is going to do the job? Countless souls are choir directors now because somebody died, not because they had any particular training for the work. I think we need to concern ourselves about this vast quantity of music that is performed in our churches, with which we have very little to do.

I want to describe to you a program that you are automatically going to say is a recreational one--a program in recreational music, perhaps. I ask you to think twice, however, before you conclude this. I am the extension music specialist at Iowa State University. Although many of you are involved in extension teaching, I am the only representative here of the Cooperative Extension Service, also known as Agricultural Extension, and the only musician in the country employed full time by this service over a significant period of years. In the same way that a plant pathologist or home furnishing specialist goes out to work with farmers or their wives, I go out to work with some of the same clientele in music. This is a program of participation: largely an activities program. Can you call an activities program education? Under certain circumstances I believe you can. If we can agree that the best recreation in any of the arts must be the esthetic experience itself, then I will not argue with you whether such an experience is recreation or education. Any program designed to open up such experiences to people is, in my mind, an educational program. The core of my extension program is participation and leader training.

Harold Stark, of State University of Iowa, sometimes says to his students, "Why don't you sing as you walk around the Campus? You learn all this music in choir and chorus but you never sing it among yourselves for enjoyment. You know the people who sing? They are 4-H kids, and furthermore, they lead their own music." Now this is true, and it is no accident because the music program with 4-H youth in Iowa has been going on for over 40 years. They do sing and they do lead their own singing, as their mothers and fathers did before them.

The Iowa extension music program falls into two phases: Informal Music and Organized Music.

In the informal activities we expect 4-H Clubs to inject regularly into their meetings singing, listening to certain records and folk dancing. The dancing rarely includes American square dancing, simply because its music is pretty crude as measured against the music of the marvelous dances of Europe, Asia and other parts of the world. In some ways this program is not a startling one. It does not usually lend itself to big presentations. The participation may or may not develop into public performance. Often it does, but that is not its main point. We do have reports from 4-H members each year showing that over 20,000 of them participated seriously enough to be able to write a report on their participation.

On the organized music side we have a lot going on, mostly on the local level. The County Women's Chorus program involving farm women to a great extent, is about 35 years old. Two series of district workshops are held during the year, in which certain selections of music are studied, this year including Lasso, Bach, Schumann and Ronald Nelson.

A basic point is that this program is carried out by local, autonomous choruses, under their own directors. Any time a chorus wishes to take leave of the training and festival program, it may, and some do for a period. The year culminates with a State Festival, which is both a "moment of truth" (an auditor writes an evaluation) and a grand sharing. What makes a festival? I apply three criteria . Is it a culmination of an on-going program that has been carried for a significant period of time? Is it an experience of sharing and learning, a true feast of high achievement? Does it give the participant a great lift, and his group a big inspiration to carry on? Then it is a true festival. What makes a concert is its effect on the audience; what makes a festival is its effect on the participant.

Youth choruses are another story, but time forbids telling it. Basically the same objectives and criteria pertain.

To emphasize again my contention that an activities program may be an educational one, here is an example that "speaks a mouthful." In a little survey I made of choir directors in Northwest Iowa, I asked to have a list of favorite anthems of their choirs and congregations. These were typical: "Green Cathedrals", "My God and I", the Waring "Battle Hymn of the Republic", Negro spirituals, James Allen Dash's watered-down arrangements and many Harry Rowe Shelley ditties. At the end of a two-year program of choir workshops and festivals that we carried under the Iowa Federation of Music Clubs, I went back and asked the same question. I will never forget the exhileration of the moment when three choir directors said that now: ". . . both our choirs and congregations love, and put very high on their list of preferences, "With A Voice of Singing" by Martin Shaw, "Turn Back, O Man," by Gustav Holst, "Lord, For Thy Tender Mercies' Sake" by Farrant and "The King's Highway" by David McK. Williams. Now this is some kind of movement. If you don't want to call it education, I'll settle for mental and artistic progress! And it was accomplished through a program of participation, not formal instruction.

Publication is an important part of this work. If you have been impressed with the excellence or the dreadfulness of the singing at, let us say, a summer camp, you would probably have formed a similar opinion of their song books. What people sing and how they sing is strongly influenced by what they sing out of.

I spend a great deal of time digging for good music--most often lovely foreign folk songs, some collected directly--striving to make artistic translations of them and tasteful arrangements. I often work closely with the Cooperative Recreation Service, well-known publisher of fine song books. (If there is any one man deserving major credit for lifting community singing in this country above the level of "Old McDonald Had A Farm", it is Lynn Rohrbough, owner and operator of that publishing house.)

Let me direct your attention to one more area of concern, and I'll state it hypothetically. What would you say if your state agricultural college conducted activity programs in the arts involving many thousands of young people (through the largest youth organization of the country)--programs carried out by leaders with little or no training or education in those arts, and that this untrained, uniformed leadership includes even the county and state college staff members who plan, coordinate and often teach the programs and, believe it or not, train the volunteer leaders who carry them out? Well, this case of the myopic leading the astigmatic pertains in most of our states. The arts to which I refer are music, fine arts, dance and drama, in 4-H recreation programs in clubs, camps and communities throughout the country. The picture is not overdrawn. A great part of recreation falls in the province of the arts, yet most recreationists, including many with college degrees, do not seem to recognize this and lack any substantial training or perceptiveness in these areas. The result, to take music for an example, is middle-aged leaders teaching the sticky, nostalgic syrup they were brought up on, or young "song leaders" with their "All right now, let's see which side can sing the loudest!"--or, worse (?), summer camps with no music at all.

Now 4-H is a tremendous youth program. I don't know of a better. In subjects closely related to Agriculture and Home Economics, great competency is displayed, and great care taken that extension teaching out in the field be consistent in fact and in principle with the campus teaching. It is in the arts--especially in recreational programs--that the university-sponsored paltriness is found. However, there are bright spots in the picture. They occur when professionals and competent amateurs are used as consultants, resource leaders or teachers in the arts; where the 4-H leadership, even in the highest echelons, submit to training by professionals; and especially in those few states where the arts activities in 4-H work have professionals directing them at the state level.

Here is a typical comment on this situation by 4-H administrators and professional recreationists: "But we have asked fine arts teachers of our Campus to judge amateur art shows and teach crafts in our workshops, and we have asked music department people to teach and lead music. They say they will have nothing to do with these informal, haphazard and superficial teaching situations." Typical comments by music department heads of state colleges that I recently surveyed are: "Yes, I think we should be concerned by the low quality of materials and activities that characterize our Extension youth programs, but it's hard to know what we can do about it. Before we can help, these people have to approach us for help; and they don't." For myself, I wonder if the two sides of this fence are often represented on the same campus!

Perhaps you feel, as a small minority of the music department heads felt, that young people's recreation should be left on a fun level, and that we should not burden them--or ourselves--with any concern of standards in purely recreational activities. I believe otherwise. Imaginative musicians are constantly demonstrating that good music can be more fun than bad music. In the other arts it is being shown that young people's crafts can go beyond bead-stringing and leather lacing, that drama does not have to consist merely of stunts and skits and that dance need not be limited to the frenzied spasms of a Neanderthal mating ritual.

How can we think that it doesn't matter whether we expose young people to genuine experiences in the arts in their out-of-school time, when their in-school exposure is so slight and getting slighter? We need not be surprised when these same young people arrive on our campuses never having seen a string bass played with a bow.

What's to be done, and what can we do? First, recognize the situation: the implications of youth music led by non-musicians. Be concerned about it and include it in our considerations and projections in Extension education. Be available to assist the non-professional leaders in arts programs. Your assistance may be in simple counseling. It may be in leader training. It may be in upgrading materials. Referring to the powerful effect of good materials on a people's singing, Lawrence Moe, of the University of California, wrote me: "I am minded of the marvelous songs written and collected for children in England by composers like Vaughan Williams, Gustav Holst, Michael Tippett, etc." I have been asked to edit and arrange a new edition of the National 4-H Club Song Book; and I am approaching the undertaking with a keen sense of its importance, for I believe that the influence of a song book can be tremendous, whether for good or bad.

My last word is, again, a plea in behalf of church choir directors. We are admirably equipped to give them the very kind of lift they so much need.

DISCUSSION STATEMENT

by

Clarence Schoenfeld
Director, Summer Sessions, Assistant to the Chancellor, University Center System; University Committee on Articulated Instructional Media; The University of Wisconsin

It is from the perspective of a tone-deaf administrator that I would like to express some views on music extension.

I think we have a number of real strengths and a number of weaknesses. I will start with the latter first.

First, in music extension as in all extension, I think we tend to fly blind too much. It is rare when we systematically survey our clientele as to their needs and wants. It may be significant, for example, that at this conference there is not one participant who could be described as a customer. We tend to talk to ourselves too much.

Secondly, we play the numbers racket throughout extension, and in music education, too. We tend to equate quantity of ticket sales to the quality of what we are doing.

Third, if music is like my own field of journalism, our teaching methods can be called archaic. If Columbus were by some alchemy to return to the land he discovered he would be very bewildered, except in any classroom, where he would find the same slate, the same lectern, and the same uncomfortable desks that he knew in Genoa.

Fourth, our funding is precarious. Most universities speak in glowing terms of their commitment to adult education, but very few, if any, put their money where their mouth is. Consequently, we in the extension and summer sessions are constantly forced to ask ourselves, not is a program sound but will it pay off.

I said we have some real strengths. Certainly at Wisconsin we have a large and distinguished program in music extension education. First of all, of all the departments music consistantly takes the lead in breaking out of campus strait-jackets to offer programs that relate more to clientele configurations than to catalogue requirements. Secondly, as this conference attests, you music educators are intraspective. I could only wish that more of our departments and schools would sit down, as you are doing, and ask themselves meaningful questions.

DISCUSSION STATEMENT

by

Donald J. Shetler
Professor of Music, Western Reserve University, Cleveland, Editor, The Triad of the Ohio State Music Educators Association

I am fascinated with the concept of the difference between play and work, between professionalism and amateurism. John Wessner says the difference between play and work is motivation. We have heard the difference between professionalism and amateurism expressed in these terms; "do you play to live or live to play?"

I think that we must cast aside the idea that education must be constantly structured and that it has terminal qualities. I believe that the dynamics in which we extension people operate are dictated largely by the nature of our "community."

I represent an independent privately endowed university, one that has been doing extension work of various sorts for many years. Many will recall the musical activities in Cleveland of Lillian Baldwin years ago with symphony lectures that preceded the Cleveland Symphony concerts. Cleveland was among the first in educational radio. Continuing education opportunities, both for children and adults, still exist in this specific area.

I think the true meaning of extension is the real opportunity to extend not only the facilities of the institution but of the dimensions of human experience that we make available to the citizens of the university community or the institutional community. Continuing education has to begin somewhere; in this case the university campus. Continuance implies "beginning" and again "nonterminal" education.

Now who is to be led of our population and who is to lead them? This is the thing that bothers me a little bit more than the population we seek for our classes. I must think in terms of population density when I talk about the community. I work in an area where there are 1½ million people within a 30 mile radius of my campus. I do not reach across a state. I just do my best to reach outside my department into the campus, into the university area, into the city and into the immediately surrounding territory. I deal with over 30 school districts and 12 other universities and colleges.

One of our chief efforts is inter-institutional projects to draw people from other institutions together to make some kind of a worthwhile contribution to continuing education. We, of course, attempt to re-educate teachers, to continue to work with them in workshops, symposia, clinics, in-service courses, summer courses and the like. We attempt to utilize the resources of our campus community and its leading scholars. Our department has developed courses in symphonic design, courses in 20th century music, contemporary composition of style, and lectures on Metropolitan Opera productions for the consumer. We have recently gone into the area of recorder, guitar, folksong with a significant number of registrants in these courses. We even offered a series called, "The Art of Jazz," which included live demonstrations throughout the course and concluded with a performance of the "American Jazz Mass."

One of our most successful projects was a seminar on "Counseling in the Fine Arts." It came to my attention in reading the Le Blanc Report on the "Relationships of Counselors with Public School Music Educators" that something was amiss. In order to explore the possibilities of relating some of our own problems to the people who supposedly create the problems, we made an effort to pull together guidance counselors from the high schools, admissions directors from the colleges and institutes of music and art, high school teachers, private music teachers from the community and representatives of private schools etc. A report that I have available is rather informal. I would suggest that this project might be replicated by any music department in almost any part of the country. You will find it a very refreshing and worthwhile experience. An outgrowth of the seminar will be a supported institute for counselors in dealing with the talented student in the high school.

Another kind of service that we attempt to provide in our community in relating institutions for various efforts in music is to disseminate information about calendar and concerts. We have the help of the "Fine Arts" magazine. A concert guide is prepared for the city in the fall and spring concerts. Another kind of effort, along with the May Festival of Contemporary Art which is held in the Cleveland Museum of Art in the spring is a series of excellent free concerts called the "May Festival of Contemporary Music." Each institution in the area contributes a concert to the series. We trust that each organization takes advantage educationally of what can be done beyond the mere presentation of the music in concert.

In the area of summer opportunities, the classic approach is to have a high school band clinic, orchestra clinic, choral clinic. This year we attempted to get a number of people, who have proven successful in dealing with school orchestras, bands, and choruses both on an all-state basis and in a summer clinic basis to come to the campus to work with the boys and girls, but to also utilize them as guest clinicians for symposia. The guest conductors will conduct the rehearsals in the morning. Graduate students and area music educators will watch the rehearsals and then meet daily in symposia. This idea is not new but the innovation is that each week there will be a different conductor. Students and teachers will have an opportunity to study the problems of score analysis, of rehearsal technique, of the philosophy of the conductor, of his approach to rehearsal problems, and then see the concert produced at the end of each week. We are also offering a clinic called "Innovations in Music Teaching." Including three week demonstration classes in the approaches of Orff, Suzuki, and Kodaly. In addition, we will have instructional media workshops for music teachers.

All opportunities described are either for credit or for noncredit. I think the credit matter is something that we will have to look at in the future. There appears to be a real need for courses in continuing education sponsored either on campus or off campus by music departments that will give credit to the person who has already received his degree, who needs credit for acceleration in his school system or who needs credit for the salary schedule or certification in his state. We are expecting a good deal when we ask teachers to come to us for two or three days or two or three weeks to extend themselves and not receive a certificate or some credit. These people are not seeking another degree. They are seeking to improve themselves.

I further recommend that you take advantage of that talent that is not on the fulltime faculty and that you also take advantage of the opportunity of working with allied organizations in the university community to provide the best and most diversified opportunities in music extension.

DISCUSSION STATEMENT

by

Daniel J. Perrino
Head, Extension in Music, University of Illinois, Urbana

It seems that much of our discussion centers around big cities like New York, San Francisco, Detroit or Cleveland. What about Podunk, Illinois, or Podunk, Iowa or Indiana? I believe that the professional should do more performing so that he can excite more people. How do we get the professional performer, whether he is in drama or music or the arts, out in the "sticks"? Not only how do we get them there, but how can we entice them to remain out in the country so that they can be an inspiration to a large segment of people who are culturally deprived. Because we cannot encourage the professional to travel to the "country," we must rely on the college campus and its faculty to take the arts to the people. Just how much can we expect of the university faculty and the university students as far as spreading the arts? Because of their academic responsibility on campus, we need to attract more professionals to go out into the rural areas of the country.

For example, in the area of string instruction alone, we have over 23 reported vacancies for string teachers in just the State of Illinois, and these are in very promising, large communities. It would be nice if we could rely on the professional musician to teach strings. But how can we entice them to not only perform, but also to teach in areas other than the "big city"?

I personally would like to see more regional art centers developed throughout our states. When I refer to art centers, I mean active art centers. I do not mean the type that serve as a coffee center for a group of elite people. If we can get more of these regional centers developed, then it might relieve the universities of some of the responsibilities which they have--those of teaching and research.

I should like to now direct my remarks to in-service training for music educators and follow-up programs on recent graduates in the field. We must all agree that the discussions thus far have been stimulating and extremely challenging, but yet to me they are somewhat confusing. We all would agree that with all items and topics that have been mentioned so far, all of these could be considered as major university responsibilities. This causes me to believe that the university must be responsible for every phase of all possible existences and that the university must be all things to all people. But really, just what are our responsibilities; what are the responsibilities of the university with respect to the State? How far can we go? How thin can we spread ourselves without injuring our academic effectiveness, injuring the quality of our respective programs? A degree of concentration certainly is necessary in order to maintain a high quality of whatever we are doing.

Our office in extension in music functions through an advisory committee made up of various members of the School of Music, the University Bands, and, of course, our own office. This committee exists primarily to evaluate present and future programs; the needs as they exist in the State with respect to music, music education and how it might effect the present curricula on the campus. Four years ago in reviewing the educational needs of the State, and possibly nationally, we all were in agreement that the areas of teaching in the school music programs that needed the greatest attention were in elementary music and in the area of string education. Thus, three years ago we employed an elementary specialist, not only to strengthen the techniques of teaching elementary music and ways that we can better reach the teachers, the classroom teachers. We have worked in the areas of offering extramural classes both on the graduate and undergraduate level, both for credit and noncredit. These were special short courses, refresher courses as "services" because there is as much preparation behind these courses as we would have in our presentation of any on-campus course. These courses have met with a great deal of success. We have added our second string specialist to the office, as well as our second elementary specialist. I do not believe that through our school music program, we are doing the job in spreading the musical gospel. It needs to be more intensive. Music still is accepted too much as entertainment.

In attempting to be more effective, we attempted to go into this business of in-service films and in-service television programs. This is an area in which we are vitally interested. We send them to various counties and areas in the State that will help the classroom teachers. However, our major problem is money and time.

Now to touch briefly on the follow-up of recent graduates. We do not have any specific program as such, however, in working with the people in music education, we do try to visit some of our graduates if we happen to be in their area. To establish a program for this would require a staff of three or four or five or six full-time faculty members. However, I believe this to be an important area. I think we all would agree that when the students are still on the campus they have all of the answers. I do not believe it is possible to teach them anything they do not already know. But just as soon as they get into their first teaching job they become frustrated and bewildered. This is when they really need some help, and chances are all the help that is needed simply involves a brief visit, just to renew their confidence. Presently, all we try to do is to keep in contact with out graduates.

In conclusion, I repeat, I wonder just how far the university can go with its responsibility and remain effective as a teaching and research institution. In our own office we are active in approximately 15 major activities and programs which include everything from the graduate level teaching to developing youth orchestras in the State as well as touring. We always look for new and more effective methods of spreading the cultural gospel, but we also recognize our limitations, which involve money, faculty, and precious time.

DISCUSSION STATEMENT

by

Merton Utgaard
Director, International Music Camp, Bottineau, North Dakota

The International Music Camp is in the International Peace Garden, fifteen miles from the nearest town in North Dakota which is a town of 400. We service a state that has a total population around 600,000 and we also service the province of Manitoba, which is perhaps the most sparsely populated province in Canada. Our program is not unique, except that our structure is a nonprofit organization. This music camp is an independent organization developed by professional men, businessmen, and educators from both the United States and Canada. We are self-supporting on our fees and we try to hold ours to a very low cost so that all students can afford to come. The buildings and the facilities which we operate in belong to the state of North Dakota and have been provided by the state of North Dakota specifically for the music camp activities. Each of our buildings, such as our music hall, our dining hall, our dormitories and our new fine arts building have all been provided by the state of North Dakota. These have been special appropriations and they belong to the state of North Dakota, specifically for our needs and uses. We are very pleased with the response we have gotten from our own government in regard to this.

The Instrumentalist publishes in the April issue each year a list of practically all the music camps in the U.S., plus a tabulation of the types of activities which they provide. There were 209 camps that were listed in 1965 in the Instrumentalist magazine. They listed some 60 activities in these camps. Most of these camps are designed for band, orchestra, and chorus; 136 of these camps had activities for band, 125 for orchestra and 128 for chorus. There were 44 that included dance and stage band activities. There were 10 that had opera and operatic productions and 9 that had specific chamber music programs. There were 155 that said they had small ensemble activities. There were 34 that gave piano or piano ensemble instruction. There were 36 that gave conducting and 21 that had voice or voice techniques; 12 gave organ and 2 gave harp instruction. There were theory and literature classes given as auxiliary classes to the main courses. Of these camps 138 had theory and fundamental classes, 19 gave music appreciation, 12 had arranging, 12 had composition, 9 had music literature, 7 had improvisation, 6 had music history, 3 had harmony, 2 had ear training and 1 each had composition analysis, dance band arranging and theory analysis. There were some special programs for music directors. I was surprised to learn that only 29 of these 209 schools actually had courses specifically designed for the directors to attend. This is an area in which we could expand. Two indicated a course in reed making and one a course in instrumental repair. There were 53 with twirling activities, 16 had drum majoring instruction, 4 had marching band, 3 had show routines and only 2 had the charting of shows. One camp had a program on Polonesian music, 1 in Asian music, 2 in folk music, 1 in recorder, 1 in musical therapy, 1 in accoustics, 1 each in music and religion, hand bells, and vocations in music. Some had other associate activities, such as arts and crafts, cheerleading, modern dance, drama, ballet, speech, radio and TV, stagecraft, debate, journalism, literature, playwriting, recording, athletics, Bible study, French, and photography. There is a wide range of things that are being offered in our camps.

In our particular program, being very well isolated from many centers of cultural study, our idea is to bring in some of the top leading guest conductors, music educators, clinicians, teachers, and artist teachers, so that our young people can have one week of inspiration and some special assistance during the summer. Our students come for one week. We now run six one-week sessions, three of these are for band with a different guest conductor each week. Most students come for only one week. We have one session for chorus, musical drama, ballet and modern dance with piano and organ offered during this session. We have one for orchestra and chamber music. Our chamber music program is for advanced high school and college students and this has worked out very well. We audition students for this group. We have one session alone for twirling, drum majoring and activities of this nature. We felt we had to include this because there is interest in this and it contributes revenue. In our sparsely populated area we have grown in just 9 years from 113 students the first year to 1514 this past summer. We have the option of adding more weeks to our program if we run out of space.

We have a series of four courses in band, orchestra and choral activities. These four courses all carry graduate or undergraduate credit from our state universities and colleges, as we are affiliated with each one of our state universities and colleges for the credit courses. We have a course in which the directors come in and observe the private teaching of our artist teachers which come from major universities, symphony orchestras, and professional bands. They observe the private teaching and the actual sectional rehearsals as well as the major rehearsals of the bands and ensembles. They then have seminar sessions with these instructors, trying to show why they did this and how they are doing this and what they are attempting to achieve. We have found this very helpful to improve the instructional ability of our teachers out in the field. This, of course, can be done in the vocal, orchestra, piano, and organ as well as others.

DISCUSSION STATEMENT
STARTING POINTS IN PLANNING A PROGRAM

by

Freda H. Goldman
Staff Associate, Center for the Study of Liberal Education for Audlts, Boston University, Brookline Massachusetts

First, let me tell you about the Center for the Study of Liberal Education for Adults, where I work, because I hope you will let it serve you as it serves other people working in continuing adult education. The Center is not itself a program conducting organization; rather, our work is to serve the people who conduct programs--mainly deans and directors of evening colleges and of university extension divisions, but also faculty and others in the field of higher adult education.

In general, we work with individual institutions through consultation and cooperative experimental efforts; but we also participate in inter-institutional conferences and meetings, and we provide a number of on-going services. You will be particularly interested in our clearinghouse. I hope you will call on the Center's clearinghouse when you need information, and that you will send us information about the things you do. Send us your announcements and brochures (you do not have to write letters unless you want to), and we will keep them on file in our clearinghouse so that other people can draw on this material when they need it.

We also publish a newsletter in which we report to the field of continuing education what is going on with respect to adult education that is of more than routine interest in the various colleges around the country. (We should be happy to put your name on the mailing list if you want to receive our newsletter.) Of course, newsletter subjects range over a very much larger area than music; we are concerned with all programs and activities that can be defined as liberal education (that is, non-vocational). Through the newsletter we try to keep our clientele in the country aware of developments--new ideas, new books, new programs, new facilities, new resources. The Center publishes also longer reports and essays on both theoretical and practical subjects, and would be pleased to send you our brochure listing all Center publications, if you are interested in seeing it.

Now, to turn to the subject of the day--adult education in the arts. I have been feeling lately that less is going on in the universities with respect to adult education in the art than there was, say, five years ago. After listening to your reports for a day and a half, however, I am not so sure I believe that anymore. But I am still not satisfied that universities are responding adequately to the social need.

In the world outside, there is a tremendous excitement about the arts. This may be merely a reflection of a greater interest among more educated young people, or just an effect of the simple fact of a larger population. What ever the cause, there are more people who want to enjoy the arts, today; there is a public concern and it is a growing one. Four years ago, when I did a study on educational activities with respect to art in the country, I found there were very serious doubts about the value of this increase of concern; it was said that the development was neither authentic nor healthy. Many articles appeared in this subject. I'm sure we all remember Dwight McDonald's strong stand about the ill effect of letting the arts escape from their elite sancturary into the world where they were being corrupted, replaced by Kitch. McDonald claimed that good art would be driven out by all the bad art the expansion of interest fostered, just as good money is driven out by bad money. There were many social critics who agreed with him. But there were also others who ardently denied the danger, insisting that it was a case of the more, the merrier.

The furor on this subject seems to have died down somewhat. Most people seem to have come to believe (I am one of them) that the increased interest is not a good or bad thing in itself, but that it can be good or bad depending on how we use it, that is, the kind of contribution educators in the country are ready to make.

Thus, I believe the change of climate for American art presents educators in the arts with a challenge and a problem. Here is a new climate for art, but we are educators in an old and traditional institution, the university. How do we adjust and adapt to the new situation that's developed? We are called upon to do so many things now. How do we decide what is of most worth to do? This is one of our big problems, today. All of the things being done, on campuses around the country, all the programs we've talked about here, are good things to do. But there must be some things better to do than others, or if not better, at least that should be first. When there are limited resources and a tremendous need, how do you decide what to do first?

When I first began to think about the arts, trying to set down such priorities, I borrowed a method introduced to us at the Center by a former member of the staff, George Barton, now a teacher of philosophy at Tulane University. He told us that in deciding what to do, you know where to start only if you have an organizing principle, and he suggested as starting points, the four components of the educational situation: the knowledge, the known, the knower, and the knowledge-inducer. If you look at program making from the point of view of "the knowledge", that is, the subject matter, you are guided by the extent of the subject matter of the field, and schedule activities around digestible parts of it. If you plan on the basis of the "known", that is, our understanding of the social need, you'd probably begin with the most clear, or most pressing needs in the community, and go on from there. If the "knower" is your starting point, you begin with students, who they are, their interests, wishes, requests, and what you think you know about their deeper needs. A program built around the fourth component, the "knowledge-inducer", i.e. the university, is guided by the nature of the university resources, policy, tradition, facilities, budget, and other such elements. Which of these four focal points you start with depends sometimes on the particular program or situation, but more often on your philosophy. And of course all elements play a part ultimately in helping to decide a program.

When I was trying to develop an approach to education of adults in the arts I started with the knower--the student--because that is my general way, and also because in this situation, it seemed the easiest approach. I asked myself: "What kind of man comes today to the universities for education in the arts?" I decided I could identify a number of things about him, especially about his reasons for coming. For one thing, as a producer of art, he is not likely to be interested in becoming a professional. If he wants to learn to play an instrument or to paint a picture, it is not because he is going to become a professional performer. (People who want to be professional artists do not come to adult education courses; rather they look for a professional school.) As a creator, he wants to be a good amateur. Similarly, those who want to increase appreciation. are not trying to become the ultimate connoisseur, to be a critic of music or a critic of art. They want to enjoy art and to know enough so that their opinion can count. Finally, the client of adult education is the "consumer" of art, the man who pays for the tickets that make the arts possible, if they are commercially presented. When I put all three of these things together--amateur creator, cultivated appreciator, and likely customer--I decided that what I had before me was an individual who ultimately, in relation to the arts, is most likely to be the audience for the arts.

The concept of my client as the audience for the arts gives me an organizing principle, or a controling idea, so that I can know what to do first, and where to go from where I am at any time. Let me demonstrate, as my concluding point, what happens when I apply this notion in deciding on a program, especially in clarifying the educational objectives. We know that an audience has special needs based on its essential function (different from those of the producer), and therefore we know we can name specific things it needs to learn.

What are some of these things that the audience needs to know? I can simplify the answer by naming quickly what I think are three phases in the development of an audience. First is becoming aware of the arts. The educator has to make sure that people know about the arts that exist. In this stage, we concentrate on informing the client, and exposing him to experiences in the arts. The second stage is developing the habit of participating in artistic activities. This is the stage in which the educator helps people who have already been exposed to art to develop their initial interest into a habit-to become conditioned. In this phase they learn how to view, how to listen, how to watch. Some people in the field do not realize that these skills need to be taught; they seem to believe that just giving people a chance to see art will be enough. But we do not expect people to read modern poetry without teaching them how to do it. If we want today's increased audiences to keep up their new interest, we must help them learn how to hear and to view art. In the third stage of audience development, cultivation, the adult studies to become very knowledgeable about art, to end up, not a professional critic, but an excellent amateur-critic, able to exert influence, to help create taste, and set standards in presentations.

In summary, I have tried to show how an organizing principle to help us choose what we do, can be found, and how once defined, it can show the way to develop a program that has a beginning and knows where it is heading and why. Incidentally, I have put in a plug for my special interest right now, the development of programs that educate the present day adult audience for art. This audience grows larger and more influential with each passing year. It must also grow wiser if it is to develop into an important force for the good of art and of society in the future of our country. Whether it will thus grow depends on us.

GOVERNMENT RESOURCES AND SUPPORT IN ADULT MUSIC ACTIVITIES

by

Harold Arberg
Music Education Specialist, Arts and Humanities Branch
U. S. Office of Education, Washington, D. C.

Government at all levels has a stake in music in continuing education. I confine my remarks principally to the Federal level of government, although I do not minimize the importance of work being done at the State, regional or local levels. Within the Federal frame of reference I shall limit my remarks to the role of the United States Office of Education. Other Federal departments are, of course, involved in these activities. The State Department is an obvious example. The Department of Defense has quite extensive programs in support of music and the other arts which are reaching a great many adults not only here, but in oversea areas as well.

Let us look specifically at our resources, in terms of the actual resources, those which we now have at our disposal, and the potential resources, those which are on the horizon or just beyond the horizon. Similarly, let us look at those music activities which we are currently supporting and those activities which we could support under the new resources. When I say activities in music, include extension activities within that frame of reference because these are specifically included as possibilities.

There are two basic resources. The older of these two is the Cooperative Research Act of 1954. This is the act which authorizes the U.S. Commissioner of Education to enter into co-operatively financed arrangements with colleges, universities and State education agencies to conduct research and demonstrations of significance to education. Wisconsin has a rather special niche with this Act. It was the very first university and the first contractor. In 1959, Dr. Robert Petzold was the principal investigator who conducted a project in music under the Cooperative Research Act. It was a number of years before anything began in the field of music. The first project in basic research that Robert Petzold did was in the field of auditory perception.

A variety of programs have evolved under the Cooperative Research Act. We have what we call a Small Project Program, which is limited to short terms of not more than 18 months and amounts not exceeding $7,500.00, plus overhead. In addition, there are the Basic Research and Curriculum Improvement Programs.

We also have a Developmental Activity Program which includes invitational contracts extended to universities and others to develop particular projects and subjects of inquiry. There is a larger program called Research and Development Centers under this Act.

These deal in major areas of concern. There is one in educational administration, for example, that is on the West Coast at Oregon. There is one in the field of learning at the University of Pittsburgh.

These are the present resources. We now have in the field of music over twenty active contracts in effect and we have some half dozen small contracts which are presently in effect. I can refer you to the January-February 1965 issue of the Music Educators Journal for a summary of these programs and an outline of the specific projects which we are now supporting.

The second resource is the National Defense Education Act. While the arts receive little support under this Act, under one of the programs authorized by the Act, namely the Educational Media Program, we have been able to support a number of significant projects in music. I might mention one in the State of New York called Project CUE which stands for culture, understanding, and enrichment. This develops packets of materials in all of the media. The media in this case also include live performances made available to the teachers of five main subject areas at the ninth grade level in 13 selected schools throughout New York State. It is for the teaching of English, science, social studies, home economics, and industrial arts, to equip these general teachers with media, and tools, covering all of the arts, to help them do a more effective job of teaching their basic discipline. This project is continuing and being evaluated this year. The project is being directed by the New York State Department of Public Instruction in Albany. We have also had some projects with Ohio State in uses of media in the self-instructional teaching of music. It seems to me these have potential impact on extension work.

So, these are the two existing acts, Cooperative Research, and Title VII of the National Defense Education Act.

The third major act, of course, is the Elementary and Secondary Education Act. This Act is Public Law 89-10 of the 89th Congress, dated April 11, 1965. The House Report is Report Number 143, and is entitled the Elementary and Secondary Education Act of 1965. The Senate Report is number 146. Under section 303, which concerns the uses for which Federal funds may be put under this Act, it says, "comprehensive academic services and, where appropriate, vocational guidance and counseling for continuing adult education on a temporary basis to public and other nonprofit schools, organizations and institutions." This pertains to Title III of this Act. This is the title which covers the Supplementary Educational Centers and Services.

Title IV is an amendment to the earlier Act to which I referred, the Cooperative Research Act, and enlarges the scope of this Act, giving the Commissioner additional authorities. He can make grants now as well as contracts, and make these contracts and grants not only to colleges and universities and State agencies, but also to nonprofit groups, professional organizations, and even to individuals. The scope is considerably broadened.

What about the potential legislation? The new bill which has been introduced and upon which hearings have been held is the National Foundation on the Arts and the Humanities Act of 1965. There are two bills, the Senate version is S. 1483 and the House version of the bill is H. 6050. They are identical bills which would provide a National Foundation on the Arts and the Humanities, and within that Foundation two separate but parallel endowments, an Arts Endowment and a Humanities Endowment. Each endowment would have a director and each endowment an advisory council. The present National Council on the Arts, already established and already appointed with Mr. Roger Stevens as its Chairman, would automatically become the National Council on the Arts Endowments. There would have to be appointed a similar Council on the Humanities to advise and to pass on programs submitted to that Endowment. There is an overall Federal Advisory. Council on the Arts on which would sit the U.S. Commissioner of Education, the Librarian of Congress, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation and others as a coordinating group and as a part of this Foundation. As a provision of the Bill, the U.S. Office of Education would receive one million for two additional pruposes. One-half would be for payments to State agencies for the acquisition of equipment and minor remodeling related to education in the arts and humanities. Secondly, there would be an additional sum of $500,000.00 for teacher training institutes in Arts and Humanities which we do not have at the present time under the National Defense Education Act. These would be provided under the new Foundation. (This Bill was enacted September 29, 1965 as Public Law 89-209.)

Let's look now at present activities, some examples of projects we are able to support. Under the Cooperative Research Program's developmental activities there is the Yale Seminar on Music Education and its report, available from our Office. There have been similar seminars held recently in the field of art and in the field of theatre, and one is projected in the field of museums. Under Title VII, we contracted with the Ohio State Telefield Communications Center for a study of the uses of the new media in the Kennedy Center for the Performing Arts. What is the role that the media will play in the programs of the Kennedy Center?

There are two quite exciting new projects, both a series of case studies. One is to be with a professional organization to look into localities around the country where community resources, particularly the use of professional musicians, symphony orchestras and their various components, are being used effectively in community programs and in public school programs. Case studies of these will find out how they work, who supports them and what procedures have been developed so that we can help to disseminate this information to other communities. There is a similar type of investigation of outstanding music programs at the elementary level, particularly those involving the actual manipulation of the materials of music by the children as the primary learning device and procedure. There is to be a series of case studies to study the materials, the results and all other aspects. These are examples of Developmental Activities that are under way.

We have not yet had a single proposal which is rooted in the problems of continuing education or extension in music. I think this is a very important area of the total spectrum. Many of the universities are involved in extension work; this is a great new possibility, it seems to me. Appropriate application procedures and forms are available from out Office. The proposals are sent to the U.S. Office of Education. They are reviewed by the staff and by a panel of consultants and, if approved by the U.S. Commissioner of Education, a contract is negotiated with the university. Under the new amended Cooperative Research Act, there will be an even greater latitude. We will be able to make grants as well as to contract. There will be additional funds to support our activities. My concern is that an adequate proportion of these funds is applied effectively to the arts.

Now let me speak briefly about proposals under Title III of the Elementary and Secondary Education Act. This provides for Supplementary Centers and Services. Proposals for planning or program grants are submitted by local school districts both to the State education agency for review and recommendation and to the Office of Education for approval. A special reviewing panel of consultants, with advice from Office specialists, will make recommendations to the Commissioner. Construction funds will probably not be available in the early stage of implementation of Title III. Moreover, no Federal funds may supplant local or State funds but must supplement them. In addition, the proposal must represent the cooperation of appropriate educational and cultural resources in the area.

It is not too early to draw up proposals for your particular community in which music will be represented along with the other arts. Music will be well represented only if those in the music field assist local school districts in drawing up their proposals.

In my opinion, there are three ways in which government, at all levels, can support music activities. One is to stimulate, to act as a catalyst. I think that it is important to stimulate, but certainly not to control or dictate. Secondly, the government must select. We all have to be selective. You are selective with students and in your programs. Government must be selective. Everything cannot be supported and everything should not be supported. It is not a question of selecting one composer as against another, but the government can provide indirect support to a league of composers, for example.

Finally, the role of government should not, in my opinion, be one of total subsidization. Rather, it should provide subvention, which is the difference between having an enterprise go under and being in the black; to provide that professional stiffening without which the enterprise could not achieve the quality level that is essential. This, it seems to me, should be the role of government in the arts.

Those of you concerned with music in continuing or extension education have a vital role to play in the development of projects now supportable in part under existing or proposed legislation, which represent a coordinated effort by music and arts agencies, educational groups, and government at community, local, State and Federal levels.

SYMPOSIUM PROGRAM

Monday, May 17, 1965

9:00 A.M. Greetings - Keynote Address

CHAIRMAN: Emmett R. Sarig, Professor of Music and Chairman, The University of Wisconsin Extension Music Department

WELCOME: Fred Harvey Harrington, President, The University of Wisconsin

KEYNOTE ADDRESS: " The Musical Arts in American Life"

SPEAKER: Harold Taylor, Author, Lecturer, Former President of Sarah Lawrence College, Bronxville, New York

10:00 A.M. Discussion by symposium participants

CHAIRMAN: Paul Van Bodegraven, Professor of Music Education and Chairman, Department of Music Education, New York University; President, Music Educators National Conference

RESOURCE PERSONS:

James Wallace, Dean, School of Music, University of Michigan, Ann Arbor; Past President, East Central Division, Music Teachers National Association

John E. Booth, Education Associate, The Twentieth Century Fund, New York City

Theodore J. Shannon, Dean, University Extension Division, The University of Wisconsin; Board of Directors, Center for Study of Liberal Education for Adults

12:00 Noon Morning Session Ends

12:15 P.M. Luncheon for symposium participants

CHAIRMAN: Robben W. Fleming, Chancellor, The University of Wisconsin, Madison Campus

ADDRESS: "What Now For Music In America?"

SPEAKER: Thor Johnson, Director, Interlochen Arts Academy, Interlochen, Michigan; Conductor, Chicago Little Symphony; Former Musical Director, Cincinnati Symphony Orchestra

1:45 P.M. Introductory paper and discussion by symposium participants

TOPIC I: Community Cultural Life

The obligations of colleges and universities for continuing education programs involving: (a) development and promotion of community music performance organizations; (b) concert offerings by faculty artists and student groups; (c) relationships to commercial concert booking agencies; and, (d) involvement in community cultural centers.

PAPER BY: Allen Sapp, Professor of Music, Chairman, Department of Music, State University of New York at Buffalo

CHAIRMAN: John Jeter, Director, Placement in Music, School of Music, Indiana University, Bloomington

RESOURCE PERSONS:

Edward Sprague, Director, Department of Music, University Extension Division, West Virginia University, Morgantown

Adolph Suppan, Dean, School of Fine Arts, The University of Wisconsin--Milwaukee

Duane Brannigan, Director, School of Music, University of Illinois, Urbana

George Michaelson, Assistant Director, Department of Concerts and Lectures, University of Minnesota, Minneapolis

John B. Hightower, Executive Director, New York State Council on the Arts, New York City

3:30 P.M. Afternoon Coffee

3:45 P.M. Introductory paper and discussion by symposium participants

TOPIC II: Mass Media

The obligations colleges and universities have for continuing education programs involving: (a) relationships with licensing organizations as the Federal Communications Commission; (b) utilization of commercial and educational radio and television; (c) influencing taste through articles and criticism in magazines and newspapers; and (d) new educational media to facilitate, extend and expand teaching effectiveness.

PAPER BY: William B. Harley, President, National Association of Educational Broadcasters, Washington, D.C.

CHAIRMAN: Mary Tolbert, Associate Professor of Music, Head of Center of Experimental Research in Music, Ohio State University, Columbus; President, North Central Division of the Music Educators National Conference

RESOURCE PERSONS:

John Mitchell, Associate Professor of Music Education, State College of Iowa, Cedar Falls

Lee S. Dreyfus, Professor of Radio, Television and Speech and Associate Director for Television, The University of Wisconsin

Donald A. Pash, Associate Professor and Fine Arts Program Associate for WMSB-TV, Michigan State University, East Lansing; Consultant to National Educational Television Network

5:30 P.M. Afternoon Session Ends

6:30 P.M. Dinner for symposium participants

CHAIRMAN: Donald R. McNeil, Special Assistant to the President, The University of Wisconsin

ADDRESS: "Commercial Broadcasting Attitude Toward Music Education and Appreciation"

SPEAKER: Donald Voorhees, Conductor, The Bell Telephone Orchestra of the Bell Telephone Hour, New York City

8:30 P.M. Introductory paper and discussion by symposium participants

TOPIC III: Influencing curricular structuring

The obligations colleges and universities have for influencing curricular structuring concerning: (a) consideration of the effectiveness of the elementary and secondary school music curricula; (b) the college music curriculum for music majors and the development of attitudes towards continuing education; (c) college offerings in music for non-music majors; (d) liaisons with state departments of public instruction and state supervisors of music; and (e) structuring of effective music departments for continuing education and programming responsibilities.

PAPER BY: Clifton A. Burmeister, Chairman, Music Education Department School of Music, Northwestern University, Evanston, Illinois

CHAIRMAN: Wilson J. Thiede, Associate Dean, Professor of Curriculum and Instruction, School of Education, The University of Wisconsin

RESOURCE PERSONS:

Himie Voxman, Director, Department of Music, University of Iowa, Iowa City

Samuel T. Burns, Professor of Music and Education and Former Chairman of the School of Music, The University of Wisconsin

Charles H. Benner, Associate Professor of Music Education, Ohio State University, Columbus, President-Elect, North Central Division, Music Educators National Conference

Robert Fleury, Director, School of Music, Pasadena City College, Pasadena, California

G. Lloyd Schultz, Supervisor of Music and Art, Wisconsin State Department of Public Instruction, Madison

10:00 P.M. Evening Session Ends

Tuesday, May 18, 1965

9:00 A.M. Introductory paper and discussion by symposium participants

TOPIC IV: Instructional Offerings

The obligations colleges and universities have for continuing education programs relating to: (a) programming and development of lectures and classes for adults in meeting evidenced interests and recognized needs; (b) offerings for high school students through workshops, summer music camps, 4-H club and youth development programs; (c) programs meeting the needs of persons not involved in formal school and college music classes; (d) serving community groups through civic music organizations, homemaker club programs and women's clubs; (e) providing formal educational opportunities to individuals through specific programs and less traditional patterns; (f) in-service training for music educators; and (g) follow-up programs on recent music education graduates in the field.

PAPER BY: Robert Holmes, Director, University Center for Adult Education, Wayne State University-Eastern Michigan State University-University of Michigan, Detroit; Program Annotator, The Detroit Symphony Orchestra

CHAIRMAN: Max V. Exner, Extension Specialist in Music, Cooperative Extension Service, Iowa State University, Ames

RESOURCE PERSONS:

Freda H. Goldman, Staff Associate, Center for the Study of Liberal Education for Adults, Boston University, Brookline, Massachusetts

Clarence Schoenfeld, Director, Summer Sessions; Assistant to the Chancellor, University Center System; University Committee on Articulated Instructional Media; The University of Wisconsin

Donald J. Shetler, Professor of Music, Western Reserve University, Cleveland; Editor, The Triad of the Ohio State Music Educators Association

Daniel J. Perrino, Head, Extension in Music, University of Illinois, Urbana

Merton Utgaard, Director, International Music Camp, Bottineau, North Dakota

12:00 Noon Morning Session Ends

12:15 P.M. Luncheon for symposium participants

CHAIRMAN: Dale W. Gilbert, Chairman, School of Music, The University of Wisconsin

ADDRESS: "Government Resources and Support in Adult Music Activities"

SPEAKER: Harold Arberg, Music Education Specialist, Arts and Humanities Branch, The United States Office of Education of the Department of Health, Education, and Welfare, Washington, D.C.

1:45 P.M. Summary discussion and recommendations by symposium participants

CHAIRMAN: Emmett R. Sarig, Professor of Music and Chairman, The University of Wisconsin Extension Music Department

DISCUSSION LEADERS:

Allen Sapp, Professor of Music and Chairman, Department of Music, State University of New York at Buffalo

William B. Harley, President, National Association of Educational Broadcasters, Washington, D.C.

Robert Holmes, Director, University Center for Adult Education, Wayne State University, Detroit

Clifton A. Burmeister, Chairman, Music Education Department, School of Music, Northwestern University, Evanston, Illinois

4:30 P.M. Symposium Ends

SYMPOSIUM PARTICIPANTS

ARBERG, Harold - Music Education Specialist, Arts and Humanities Branch, The United States Office of Education of the Department of Health, Education, and Welfare, Washington, D.C.

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COULANGE, Esther S. - Associate Professor of Music, Towson State College, Baltimore, Maryland

DICHIERA, David - Assistant Dean for Continuing Education For the Arts, Oakland University, Rochester, Michigan

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